

**The Autograph Manuscripts of Marc-Antoine Charpentier:
Clues to Performance**

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by

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Preface

Within a few years of his death in 1704, the music of Marc-Antoine Charpentier all but disappeared into oblivion. The present century has begun to make amends. Since World War II and particularly during the past two decades, the Charpentier revival has steadily gathered momentum. H. Wiley Hitchcock's epoch-making catalogue (1982) has been followed by a handful of books and theses, numerous articles and editions, and (at the time of writing) the first eight volumes in a facsimile edition of the complete works.¹

Alongside the purely musicological interest in Charpentier, the same period has witnessed a rapid growth in the number of recordings and live performances of his music. That in turn has highlighted the fact that fundamental questions about how Charpentier expected his own music to be performed remain unresolved. Much work has already been done on the distinctive problems of French Baroque performance; even so, it is increasingly acknowledged that, though any given composer may have worked within the general performing conventions of his day, each may have developed idiosyncratic performance practices - practices that are not always revealed, or may even be obscured, by broader-based musicological investigations. In the case of a composer like Charpentier, working for the most part

1. H. Wiley Hitchcock, *Les oeuvres de/The Works of Marc-Antoine Charpentier: Catalogue raisonné, La vie musicale en France sous les rois Bourbons* (Paris: Picard, 1982). Specific details of other books, theses, articles and editions will emerge in the course of this thesis.

outside the milieu of court, opera and royal chapel, this is all the more likely. It cannot be taken for granted that he would necessarily have adopted exactly the same performance practices as, say, Lalande or Lully.

Until now there has been no full-scale study devoted solely to performance practice in Charpentier's music. Existing writings on the subject tend to form short sections within larger studies, or paragraphs in introductions to editions. And it often seems that sweeping conclusions have been reached on the basis of just a few examples and not from a systematic examination of all the evidence provided by the composer himself in his autographs. It soon becomes apparent from a survey of such literature that there is much confusion, many misunderstandings and numerous omissions.

The present thesis attempts to rectify this situation by considering problems of performance practice in Charpentier's music through a comprehensive examination primarily of the autographs. Not only is there a very large body of autograph material (the main source, the *Meslanges autographes*, comprises 28 substantial volumes) but Charpentier's method of notating and annotating his scores provides copious clues relating to performance, making them a particularly valuable source of information.² It is important to clarify at the outset what ground this thesis sets out to cover. It is not intended to be a general guide to the performance of Charpentier's music. Rather, it seeks to examine specific evidence of the composer's performing

2. For details of the *Meslanges autographes* and other autograph sources see pp.xiv-xviii

intentions as revealed in the above sources. Given that Charpentier can be highly idiosyncratic, it is necessary to examine in minute detail even those aspects which, at first sight, might seem obvious.

Areas covered in this thesis include scoring, ornamentation, dynamics, the use and probable meaning of 'sourdines' (which, as we will see, may not be as straightforward as it appears) and the slurred string tremolo, as well as the implications for performance of such obsolescent features as void notation and coloration. Matters relating to performance upon which the autographs shed no light have not been considered, however. There are, for example, no clues in these manuscripts pertaining to such matters as *notes inégales* or performing pitch, and only a single hint about the pronunciation of Latin.³ Limitations on space have resulted in the omission of one potentially fruitful area of study: it has not been possible to follow up a promising pilot survey conducted in the early stages of my research concerned with the implications of time signatures and tempo indications. However, I hope to return to this area at a later stage.

The present study concentrates mainly on the sacred works, which, in any case, form the vast majority of Charpentier's output. To have included works intended for the Comédie-Française and the Académie Royale de Musique (the Paris Opéra) would

3. *Meslanges autographes*, I, 31. Here Charpentier describes how the word 'heu' should be sung: 'il faut partout hei au lieu d'heu'.

have extended this thesis to unmanageable proportions.⁴ However, any supplementary clues to performance found in these and other secular works have been incorporated where appropriate. All works which exist in autograph form (over 500 separately catalogued pieces) are listed together with their location in Appendix 1 or 2.

Throughout this thesis the following conventions have been observed:

- * Discussion of a given work by Charpentier is of the autograph or other contemporary manuscript unless otherwise indicated.

- * Charpentier's works are identified by the 'H' numbers assigned to them in Hitchcock's *Catalogue*. Unless otherwise specified, the 'H' numbers of the Masses H1-4, H6-7 and H10-11 are used as shorthand for the whole work, inclusive of the supplementary pieces (i.e. Elevation motets, *Domine salvum* settings and, in the case of H7, a *De profundis*) which were conceived as an integral part; the separate catalogue numbers of these pieces appear in Appendix 1.

4. These were well-developed establishments with their own performing conventions over which, moreover, Charpentier probably did not have much control. It is noticeable, for example, that the Ballard score of Charpentier's opera *Médée* contains the 'Opéra' style of ornament signs rather than those routinely found in the *Meslanges autographes* (see pp.402-3).

- * All manuscripts cited in this thesis are located in the Département de la Musique, Bibliothèque nationale de France. Since a number of these sources bear no specific heading, the titles given here are wherever possible derived from the library's card index; this ensures consistency and ease of reference.

- * Citation of a particular location in the *Meslanges autographes* is given in the form of volume number (roman numeral) followed by folio or page number(s); for example: V, 1; XXIII, 32^v-45. In the case of other autograph sources (listed below) and non-autograph sources (details of which are given in the bibliography), the library shelf-mark is followed by page or folio number(s). In referring to the *tragédie Médée*, page numbers are those in the Ballard edition (Paris, 1694).

- * Except when Charpentier's terminology is under discussion, titles and subtitles of individual works are given as they appear in Hitchcock's *Catalogue*: that is, with spelling, punctuation and capitalization standardized and contractions expanded (with editorial additions in square brackets). Titles are normally shown in italics, and subtitles or section titles in inverted commas. Typographical errors in Hitchcock's *Catalogue* have been emended without comment.

* Names, labellings and annotations from the autographs retain their original spellings. Editorial additions (avoided unless absolutely necessary) are shown in square brackets, with the exception of capital letters which are used consistently for proper nouns whether or not they are used in the autographs. Charpentier's inconsistent use of dots after abbreviations has been followed; where referring in general to an abbreviation which Charpentier sometimes follows with a dot, a dot is either supplied or omitted according to Charpentier's usual practice. In instances where it is impossible to determine whether Charpentier intended capital or small-case letters or superscript, an arbitrary decision has been made on the basis of the relative size or position of the letters involved.

* Texts taken from the autographs retain their original spellings, though contractions are expanded without further comment. Capitalization and punctuation have been added as follows:

- biblical texts: in accordance with the Vulgate
- liturgical texts: in accordance with the *Liber usualis*
- other texts: as suggested by the conventions of the language

Where given, translations of these texts are derived as follows unless otherwise stated:

- biblical: Authorized Version
- liturgical: *The Book of Common Prayer* or *The Roman Missal*
- others: translated by Roy Batters (Latin texts) or myself

- * Quotations from other seventeenth- and eighteenth-century sources are given in their original language, retaining original spelling, capitalization and punctuation. Only when an argument hinges on the wording of a particular passage or in cases of ambiguity is a translation supplied.

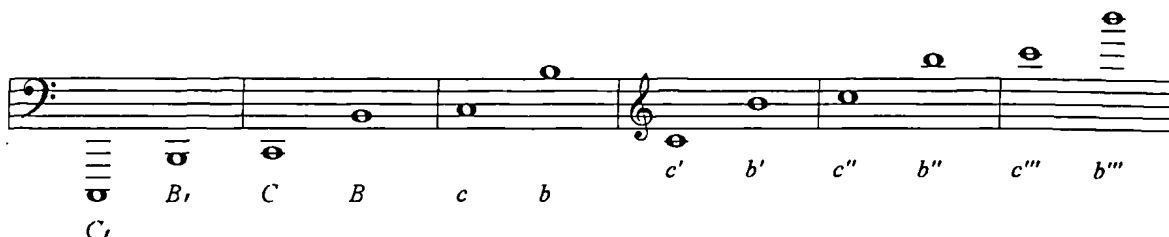
- * Titles of works and writings by composers and authors other than Charpentier which are derived from a secondary source are cited as they appear in that source. Any missing details have been supplied by reference to the *Répertoire international des sources musicales*. Where I have actually consulted the item itself, that title has been used. In all other instances, titles follow the spelling adopted in the *New Grove* publications.

- * Where a composer's or writer's name is given in association with a particular work or treatise, it is spelt as it appears in the primary or secondary source cited (though where first names are missing, they have been supplied by reference to the *Répertoire international des sources musicales*). In general references to a composer or writer, spelling follows that adopted in the *New Grove* publications.

- * General references to instrument- and voice-types are given in French, in italics (for example: *dessus*, *violon*).

* The following shorthand has been adopted to describe lines bearing a particular clef: G1, G2, C1, C2, C3, C4, F3, F4.

* The Helmholtz system of indicating pitch has been used:



* The text, in Volumes I and II, includes only brief musical examples. More extensive examples are located in Volumes III and IV, where they are identified by chapter and example number: e.g. Ex.2.1 is the first example in Chapter 2. Where a passage contains features which are discussed in different chapters the extract may be repeated in the example volumes for ease of reference. Every attempt has been made to achieve the best possible reproduction of the manuscripts, but it must be borne in mind that some pages of the autographs have aged badly, and in others marginalia of particular importance have been hidden by the binding and can only be confirmed by examining the original manuscript.

* In addition to standard non-bibliographical abbreviations, the following are used throughout this thesis:

<i>Bc</i>	<i>Basse continue</i>
<i>cah.</i>	<i>cahier</i>
<i>inc.</i>	incomplete
<i>t. sig.</i>	time signature
<i>trans.</i>	translation, translated (by)
<i>unf.</i>	unfinished
<i>v, vv</i>	voice, voices

- * With the exception of those listed below, bibliographical citations given in footnotes appear in full on the first occasion but are abbreviated on subsequent occasions to the author's surname, a shortened form of the title, and page number(s). In cases of possible ambiguity, authors' forenames are retained.

The following bibliographical abbreviations are used throughout:

<i>EM</i>	<i>Early Music</i>
<i>GSJ</i>	<i>Galpin Society Journal</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>JVdGSA</i>	<i>Journal of the Viola da Gamba Society of America</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MT</i>	<i>The Musical Times</i>
<i>NG</i>	<i>The New Grove Dictionary of Music and Musicians</i>
<i>NGDI</i>	<i>The New Grove Dictionary of Instruments</i>
<i>NGDO</i>	<i>The New Grove Dictionary of Opera</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>RdM</i>	<i>Revue de musicologie</i>
<i>RMFC</i>	<i>Recherches sur la musique française classique</i>

Publishers' names are abbreviated as follows:

CMBV	Centre de Musique Baroque de Versailles
CNRS	Centre Nationale de la Recherche Scientifique
CUP	Cambridge University Press
OUP	Oxford University Press
UE	Universal Edition

Autograph sources

Since this thesis is based primarily on an examination of the autograph sources, it is important to establish at this stage what these comprise.

Scores

1. Rés. Vm¹ 259 Meslanges autographes, 28 volumes

The principal source of Charpentier's works (some 500), comprising 134 gatherings or *cahiers*.⁵ All but six of the *cahiers* fall into two series, one numbered by Charpentier with arabic numerals (1-75), the other with roman

5. For a discussion of the terminology 'Meslanges autographes', see Patricia M. Ranum, 'Meslanges, Mélanges, Cabinet, Recueil, Ouvrages: L'entrée des manuscrits de Marc-Antoine Charpentier à la Bibliothèque du Roi', *Bulletin de la Société Marc-Antoine Charpentier*, ix (1993), 2-9 (pp.2-3).

numerals (I-LXXV), although some *cahiers* are missing from both series.⁶ The remaining six are generally known as 'problematic' *cahiers*, since they appear not to form part of either series; following Hitchcock, they are identified as follows: "I", "II", [a], [b], [c], [d].⁷ The *cahiers* were sold to the Bibliothèque du roi in 1727 by Charpentier's nephew and inheritor, Jacques Edouard. They were numbered with a haphazard mixture of foliation and pagination.⁸ With the exception of two pages (I, 1 and XIII, 60^v) and a few miscellaneous annotations, these manuscripts are entirely in the composer's hand.

2. Rés. Vmc. Ms. 27 6 motets à 2, 3 et 5 voix, instruments et b.c. et un air à 1 voix et b.c.

The only source of the following seven works: H275, H276, H277, H304, H373, H374, H445. Wholly autograph.

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6. Those missing from the arabic series: 48, 51-3, 65, 67-9, 71-3 and any *cahiers* after 75; those missing from the roman series: XX-XXII, XL, LII-LIII, LVI, LIX, LXVII, LXXI-LXXIII, and any *cahiers* after LXXV. The two series will be identified hereafter as 'arabic' and 'roman' respectively, though it should be noted that some writers identify the former as 'french', following the description 'partitions chiffre françois' in the *Memoire des ouvrages de musique latine et françoise de défunt M.^r Charpentier* (1726); for further information about this manuscript see p.21.
7. The term 'problematic' was first used by Hitchcock (*Catalogue*, p.25). It has recently been suggested that three of these 'problematic' *cahiers* may simply be *cahiers* missing from the arabic and roman series (see p.29).
8. The date of binding is established in Ranum, 'Meslanges, Mélanges', p.3.

3. Rés. Vmc. Ms. 28 2 Psaumes à 3 voix, 2 instruments et b.c.

The only source of H231 and H232. While the first is clearly in Charpentier's hand, numerous aspects of the handwriting in the second (including clefs, accidentals, ornaments, figuring, stemming of notes, text) suggest that this is not.⁹

Partbooks¹⁰

1. Vm¹ 942 Parties séparées de la Messe Assumpta est Maria (H11a)
27 vocal and instrumental parts, apparently intended for several different performances of the work. All but four correspond with the version in the full score; the others (asterisked in Appendix 2) were intended for a version scored for instrumental trio in place of the four-part orchestra. For this version the

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9. To my knowledge no-one has ever suggested this outright. H. Wiley Hitchcock, reporting his discovery of these works ('Deux "nouveaux" manuscrits de Marc-Antoine Charpentier', *RdM*, lviii (1972), 253-5) accepted both as autograph. More recently, however, C. Jane Lowe notes 'some uncertainty about their authenticity', though without stating her reasons ('The Psalm Settings of Marc-Antoine Charpentier', 3 vols (doctoral thesis, Cambridge University, 1991), i, p.viii, n.14).
 10. An inventory of the contents of each set appears in Appendix 2. Unfortunately, it has not been possible to examine the two sets of parts for H32 (H32a and H32b), located in the Archives des Augustines du Monastère de l'Hôtel Dieu, Quebec (T 11 C925); I received no response to my letter requesting a facsimile. Two pages reproduced in Andrée Desautels, 'Un manuscrit autographe de M.-A. Charpentier à Québec', *RMFC*, xxi (1983), 118-27 (p.120), confirm that the set H32b (comprising two vocal parts and one each for organ and continuo) is at least partly autograph. Desautels suggests, however (p.125), that the second set (H32a, comprising two vocal parts and one for organ) is non-autograph.

symphonies preceding the Kyrie, Sanctus and Agnus Dei were completely recomposed (though they use the same thematic material as the version in the full score).¹¹ Twenty-three of these parts are wholly autograph, and Charpentier's hand is present in the other four. In two of the latter the *Domine salvum* is in Charpentier's hand, as are numerous labellings throughout; one even contains a small pasteover bearing the composer's writing, presumably 'correcting' the original work of the scribe. In the remaining two, various labellings are Charpentier's.¹²

2. Vm¹ 1481 Parties séparées pour l'oratorio Judicium Salomonis (H422a)

38 vocal and instrumental parts. Only five parts are wholly autograph.

However, Charpentier's hand is present in all the others to varying degrees, ranging from labellings to several pages of music. There are also a number of instances where the composer has corrected non-autograph material.

3. Vm⁶ 17 Parties séparées pour la Feste de Ruel (H485a)

13 vocal parts; wholly autograph.

11. A brief survey of these separate parts appears in Marc-Antoine Charpentier, *Missa "Assumpta est Maria"*, ed. Jean Duron, monumentales I.2.1, messes, 1 (Versailles: CMBV, 1994), pp.xxvii-xxix. See also Jean Duron, 'Les deux versions de la messe *Assumpta est Maria* de Marc-Antoine Charpentier', *RdM*, lxx (1984), 83-5.

12. Duron (ed., Charpentier, *Missa "Assumpta est Maria"*) fails to observe that Charpentier's hand is evident even in the two parts where all the music is copied by another scribe, and elsewhere in the two parts where he has added the *Domine salvum*.

4. Vm⁶ 18 Parties séparées de l'opéra les Arts florissants (H487a)
12 vocal and instrumental parts; wholly autograph.
5. Vm⁷ 4813 "Sonate pour 2 flutes Allemandes, 2 dessus de violon, une
Basse de Viole, une basse de violon a 5 cordes, un clavecin et
un Teorbe" (H548)
8 instrumental parts; wholly autograph, apart from three bars originally
missing from the *clavecin* part (see p.200).

Most of the research in this thesis was conducted from microfilm copies, as well as from the currently available facsimiles.¹³ However, during two visits to the Bibliothèque nationale de France, I was able to examine the originals to study those details, including ink colour and marginal annotations, which cannot be ascertained from reproductions.

13. As noted, Volumes I-VIII of the *Meslanges autographes* are currently available in facsimile: *Oeuvres complètes de Marc-Antoine Charpentier* (Paris: Minkoff, 1990-), in progress.

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Chapter 1

Background: Performing groups and chronology

In examining the autographs for evidence relating to performance practice, it is clearly important to consider the question of where and (in particular) by whom a work was performed. Different performing groups had different performing conventions, and it follows that these might well have led Charpentier to adopt different methods of notation.¹ It is also important to bear in mind the probable date at which a work was composed and/or copied, since this not only enables any patterns in the composer's notational habits to emerge, but may also suggest the performing group most likely to have been connected with a work.

Performing groups

Charpentier worked for a variety of performing establishments. Born in Paris in 1643, he spent three years in Rome (possibly during the period 1666-9) as a student of Carissimi. After returning to France he entered the service of Mademoiselle de Guise, where he remained until 1687-8. The musical establishment at the Hôtel de Guise, which evolved from a group of chambermaids and valets who doubled as performers, was reputed to be 'si bonne qu'on peut dire que celle de plusieurs grands

1. This was clearly the case with the *tragédie Médée*, intended for the Académie Royale de Musique; see Preface, n.4.

souverains n'en approche pas'.² During this period, though, Charpentier composed not only for the Guise musicians, but also provided the music for numerous plays at the Comédie-Française and also for the Dauphin's chapel. In addition, his works were also performed at other Parisian religious establishments, including the convents of Abbaye-aux-Bois and Port Royal, and possibly others with which Mlle de Guise and her nephew's widow, Madame de Guise, were connected. On leaving the Hôtel de Guise Charpentier was employed by the Jesuits, initially at their college Louis-le-Grand, and then at the principal Jesuit church in Paris, Saint Louis. At this time he also taught composition to the future regent, Philippe, Duke of Orléans, and in 1693 produced his sole work for the Paris Opéra, the *tragédie Médée*. In 1698 he was appointed *maître de musique* at the Sainte-Chapelle, where he remained until his death in 1704.

As individual entries in Appendix 1 demonstrate, numerous autograph scores contain the names (often abbreviated) of some of the intended performers. This enables works to be linked more or less certainly with the various establishments for which Charpentier worked.³ These performers and the groups with which they were associated are listed below, along with any supplementary evidence which throws light on the available forces.

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2. *Mercure Galant*, March 1688, p.305; quoted in Patricia M. Ranum, 'A sweet servitude: A musician's life at the Court of Mlle de Guise', *EM*, xv (1987), 346-60 (p.356).
 3. Just one singer named in the autographs cannot be linked to a particular performing group: 'M^r Sebret', the only singer identified in H344. This work may have been performed in the Chapel at Versailles (see Appendix 1).

Guise household

The following singers named in the autographs were employees of Mademoiselle de

Guise:⁴

Elisabeth Boisseau, also known as 'Magdelon'/'Magdaleine'

Jacqueline-Geneviève de Brion

Jeanne Guyot

Elisabeth Thorin, also known as 'Isabelle'

Antoinette Talon

Marguerite-Agnès de la Bonnodière de la Humière, also known as 'Margot'

Marie Guillebault de Grandmaison

François Anthoine

Henri de Baussan

[---] Joly

Pierre Beaupuis

Germain Carlier

In addition, Charpentier himself sang with the group on a number of occasions,

indicated in the scores by 'Charp'. Ranum also identifies the following employees as

musicians:⁵

Philippe Goibault du Bois, also known as 'Monsieur Du Bois': 'viol, guitar, theorbo; director'

Anne Jacquet, also known as 'Nanon' or 'Manon': 'instrumentalist'

Etienne Loulié: 'recorder (and transverse flute?), viol, keyboard (composer, singer?)'

Toussaint Collin: 'instrumentalist'

Nicolas Montailly: 'singing teacher, composer (and instrumentalist?)'

Of these, only Loulié's name actually appears in the autographs, and then just once

(in H488).⁶

4. Full names are taken from Ranum, 'A sweet servitude', p.351. This article is an extensive study of the musical establishment at the Hôtel de Guise.

5. Ranum, 'A sweet servitude', p.351.

6. For a detailed study of Loulié, see Patricia M. Ranum, 'Étienne Loulié (1654-1702): musicien de Mademoiselle de Guise, pédagogue et théoricien', *RMFC*, xxv (1987), 27-76 and xxvi (1988-90), 5-49.

Jesuits

Contemporary reports refer to famous musicians singing at the Jesuit church of Saint Louis; it was particularly renowned for the appearance of singers from the Paris Opéra.⁷ Lecerf de la Viéville, though generally disapproving of the appearance of opera singers in church, took a more favourable view of Jean Dun's appearance at the Jesuit church, commenting that he had 'un air différent de celui de ses camarades, une aparence de Chrétien'.⁸ Dun's name appears in over 20 works in the *Meslanges*, sometimes alone but in many instances alongside that of another singer or singers. Given both his and Charpentier's link with the Jesuits and the fact that many of these scores are written on paper bearing two watermarks which may be associated with the Jesuits, it seems probable that they were performed at the Jesuit church.⁹ A number of other singers are named alongside Dun in the autographs, including some

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7. Jane Lowe, 'The Psalm Settings', i, 18, and Robert W. Lowe, *Marc-Antoine Charpentier et l'opéra de collège* (Paris: Maisonneuve et Larose, 1966), pp.25-6.
 8. Jean-Laurent Lecerf de la Viéville, sieur de Fresneuse, *Comparaison de la musique italiennne et de la musique françoise*, 3 vols (Brussels, 1704-6), repr. as vols ii-iv of Pierre Bourdelot and Pierre Bonnet, *Histoire de la musique et de ses effets*, 2nd ed., 4 vols (Amsterdam, 1725; repr. Graz: Akademische Druck-u. Verlagsanstalt, 1966), iii, 159. For details of Jean Dun's operatic career, see James R. Anthony, 'Dun', in *NGDO*, i, 1274.
 9. Ranum's examination of the different paper-types used by Charpentier is discussed later in this chapter. A further indication that Dun - and also the singer Beaupuy - were linked with the Jesuits is provided by the fact that their names were added to the score of H193 (originally intended for the Guise musicians) when it was adapted for performance at the Jesuits.

who were also associated with the Opéra:¹⁰

Hardouin
Boutlou
Desvoyes, Des Voyes
Ribon
Beaupuy, Beaupuys (on a single occasion in H486)
Cochet
Molaré
L'Escuyer, Lecuyer, L[']Ecuyer
Amiot
Guenet
Tonnenche
Solé
Bluquet

In some instances, singers in this list appear independently of Dun, in every case in works written on paper which may be associated with the Jesuits, and in a couple of instances with other singers not listed above: Bluquet's name appears in H33 with that of the castrati M^r Tomasso and M^r Favalli,¹¹ and Joly's name appears in H353

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10. Surnames are shown here in the fullest form(s) found in Charpentier's manuscripts. An additional singer (a *taille*) may be identified in the score of H79 (see XXIV, 19^v) though the name is indecipherable. Of the singers listed here, Hardouin, Boutlou (or rather Boutelou) and Desvoyes were certainly connected with the Opéra (see Jérôme de La Gorce, 'L'Académie Royale de Musique en 1704, d'après des documents inédits conservés dans les archives notariales', *RdM*, lxxv (1979), 160-91); Catherine Cessac (*Marc-Antoine Charpentier* (Paris: Fayard, 1988), p.192) also identifies Ribon as an opera singer. For a discussion of the identity of some of the other Jesuit singers, see Cessac, *Charpentier*, pp.192-3; some appear elsewhere in Charpentier's autographs with performers from other groups: Beaupuy and Joly with the Guise musicians and Molaré (spelt Molaret) with those at the Sainte-Chapelle.
11. Confirmation that this is a Jesuit work is provided by the fact that its text is from the Roman rather than Parisian breviary (Lowe, 'The Psalm Settings', i, 21-3). For further information about Favalli and Tomasso, see Lionel Sawkins, 'For and against the order of Nature: Who sang the soprano?', *EM*, xv (1987), 315-24. Their names do not appear in the previous work in the manuscript (H210), despite the fact that this is suggested on the microfilm. An examination of the original reveals that a hole in XXV, 9 allows the names on f.10 (the first page of H33) to show through, and thus appear in the frame.



with that of Ducroc and Boman (or Bomaniel - both versions appear once in the score). Three further singers each appear on a single occasion in the autographs: Chopelet, Dumont l[']ainé and Dumont cadet. The fact that Chopelet was attached to the Opéra makes a Jesuit connection seem particularly credible.¹² The two other singers are named together in a score originally intended for the convent Port Royal (H226), but amidst annotations which indicate a revised version for men's voices. The fact that the names Beaupuy and Dun appear in a similar context in a neighbouring Port Royal work (H81) suggests that both adaptations may have been intended for the Jesuits. That Charpentier himself may sometimes have taken part in the Jesuit vocal ensemble is suggested by the indication 'moy icy' in the score of H193, added in the same ink as other annotations adapting the original version of the work for performance at the Jesuits.

Instrumentalists are named in the score of a single Jesuit work. In H206, two string bass players are named alongside Dun: 'M^r Marchand pere' and 'M^r Converset'.¹³

The identity of these men is by no means certain. On one occasion Cessac identifies both men as 'violonistes';¹⁴ on another she links Marchand with the bass viol.¹⁵

12. La Gorce, 'L'Académie Royale de Musique', pp.174, 177.

13. The last three letters of 'Converset' are unclear in the manuscript.

14. Cessac, *Charpentier*, p.75.

15. Cessac, *Charpentier*, p.82. This link is made on insubstantial ground: Marchand is specified on an obbligato melodic bass line in the Comédie-Française work, *Circé* (H496); though Cessac claims that this is a bass viol part, the instrument involved is not actually specified. As will be seen (pp.56-7), it may have been intended for *basse de violon*.

Hitchcock suggests a completely different Marchand, describing him on the one hand as a bass violinist and on the other as possibly 'a player of both plucked and bowed string instruments'.¹⁶ Sadie identifies Marchand as a *basse de violon* player.¹⁷ Clues to his identity found in the score of H206 itself will be considered shortly.¹⁸

Sainte-Chapelle

The following boys and men whose names appear in five works in the autographs were personnel at the Sainte-Chapelle:¹⁹

Gilles-Michel-Simon Beaulieu
Charles Bersan
Denys Bruslard
Jacques (Jean) Cousin
Eloy Augustin Antheaume
Jacques Molaret (Malaret)
François Royer
Claude Terrier
Claude Touzelin (Tousselin)
Philippe Voarnier [Warnier]
Jacques Dangoulesme

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16. Hitchcock, *Catalogue*, p.201.
17. Julie Anne Sadie, 'Charpentier and the early French ensemble sonata', *EM*, vii (1979), 330-5 (pp.332, 335, n.12).
18. See p.56.
19. The five works in question are H11, H228, H229, H230 and H422. Full names here (including '[Warnier]') are taken from Michel Brenet, *Les Musiciens de la Sainte-Chapelle du Palais* (Paris: Picard, 1910). H. Wiley Hitchcock ('The Latin Oratorios of Marc-Antoine Charpentier', 3 vols (doctoral dissertation, University of Michigan, 1954), i, 267) writes that another chorister, Jean Guyot, is mentioned in Charpentier's scores. However, in the autographs his name does not appear alongside those of the other Sainte-Chapelle singers. It seems likely that Hitchcock has confused this child with Jeanne Guyot who, as noted earlier, was one of the Guise musicians.

M. Vignon, who, according to the separate partbooks sang the role of 'Deus' in *Judicium Salomonis*, was not one of the Sainte-Chapelle singers.²⁰

The choir at the Sainte-Chapelle seems to have comprised *chapelains ordinaires*, *clercs ordinaires* and *enfants de choeur*.²¹ Presumably some of the individuals employed as *gagistes* were also choir members.²² Archival evidence collected by Brenet has already formed the basis of some attempts to deduce the size of the choral forces available at this establishment during Charpentier's period of office.²³

Hitchcock has made two suggestions. In his doctoral dissertation (1954), he proposed that the upper limit of the musical personnel at the Sainte-Chapelle around the turn of the century was about 60 and that this number of singers 'at the most' would have been available for *Judicium Salomonis*, including some 14 boy trebles.²⁴ Ten years later, he conjectured that the regularly employed boys and men at the Sainte-Chapelle may have numbered 40, to which external musicians (perhaps numbering 50 or more) were probably added on such a special occasion as the

20. He was probably Michael Vignon, a singer at court (Cessac, *Charpentier*, p.414).

21. See Robert Lowe, *Charpentier et l'opéra*, p.124; Cessac, *Charpentier*, pp.407, 416.

22. A *gagiste* was a musician without a clerical position (*Dictionnaire de l'académie française*, 8th ed. (Paris: Librairie Hachette, 1932), i, 582); that some of those employed at the Sainte-Chapelle were definitely singers is indicated by Brenet. Guillaume Berger, for instance, was 'reçu comme gagiste "pour chanter la musique"' (*Les Musiciens*, p.264).

23. See n.19.

24. Hitchcock, 'The Latin Oratorios', i, 267.

opening of the Parlement, for which *Judicium Salomonis* was intended.²⁵ More recently, Cessac writes that the Sainte-Chapelle had 'quelque vingt-cinq chanteurs permanents', though adds that this was an 'effectif lui-même approximatif et variable'.²⁶

Thus while the archival evidence quoted by Brenet is informative, it is neither detailed nor systematic enough to allow a clear picture of the musical personnel to emerge. An examination of this evidence by the present writer suggests that the maximum size of the choir during Charpentier's time at the Sainte-Chapelle was somewhere between Hitchcock's second estimate and Cessac's. The starting point for this calculation is the list given by Brenet of 'L'Etat du personnel de la Sainte-Chapelle' dated 17 December 1696.²⁷ If the *Trésorier*, *chanoines* and *chapelains perpétuels* are omitted from this list, along with any personnel who definitely left the establishment between 1696 and 1704, there remain nine men (listed below) who may well have been part of the choir throughout the Charpentier period. Three of these (highlighted in bold) are amongst those who appear in the autographs. Five of them are mentioned again in the documents between 1696 and 1704, confirming

25. Marc-Antoine Charpentier, *Judicium Salomonis*, ed. H. Wiley Hitchcock, *Recent Researches in the Music of the Baroque Era*, 1 (New Haven: A-R Editions, 1964), p.viii. The practice of using *musiques extraordinaires* to reinforce the Sainte-Chapelle forces on such special occasions was begun by Charpentier's predecessor Chaperon; see Brenet, *Les Musiciens*, pp.236, 239, 242.

26. Cessac, *Charpentier*, p.412.

27. Brenet, *Les Musiciens*, p.257.

their continued presence at the Sainte-Chapelle; this information is given in the right-hand column:²⁸

		definitely still present in ...
<i>chapelains ordinaires:</i>	L. de Caix (de Kais, de Xais, Kais, Xais)	August 1697
	C. Huyard	
	C. Tousselin (Touzelin)	September 1699
	[?] Ragot	
	C. Lucas	
	[illegible]	
<i>clercs ordinaires:</i>	R. Dupont	September 1703
	F. Royer	March 1704
	J. Malaret (or Molaret)	February 1704

To this list we may add the names of other *chapelains ordinaires*, *clercs* and *gagistes* who were present for at least some of the Charpentier period, some of whom are specifically described as singers. Their arrival and departure is shown in Table 1.1.²⁹

28. Surnames are reproduced here and in subsequent tables as they appear in Brenet, *Les Musiciens*; forenames are abbreviated to initials.

29. Those men identified as serpent players and organists are omitted. Also omitted are two *chapelains perpétuels* and one *prêtre sous-marguillier*.

Table 1.1
Additional *chapelains ordinaires*, *clercs ordinaires* and *gagistes* employed at the
Sainte-Chapelle, 1698-1704

	98				99			
	jan	apr	jul	aug	jan	jul	aug	sept
P. Frigar (Frigard): g (s)		?						
E. A. Antheaume: cl (s) +								l.
C. Terrier: cl +								
N. Gorin: cl								
J. Dangoulesme: ch +								
N. Salmon: ch								
R. Pechin: ch								
V. Sallé: ch								l.
A. A. Charpentier: cl								
J. Pignolet: cl								
P. Voarnier [Warnier]: ch +								
N. Coutard: g								
G. Berger: g (s)								
A. Bailly: g								
J. R. Vallet: g/cl (s)								
A. de Ronne: ch								
J. Cousin: g (s) +								
Possible number of extra singers at the end of each month	5	5	5	5	6	7	6	5

ch - *chapelain ordinaire*

cl - *clerc ordinaire*

g - *gagiste*

(s) - described as a singer (or voice mentioned) in the documentation

+ - features as a soloist in Charpentier's scores

* - mentioned again in the documents at this date; i.e. confirmation that they are still at the establishment (only indicated for personnel for whom we have no record of leaving during the period in question).

d. - deceased

l. - left

Notes:

* Frigar's departure is only implied in the documentation by the fact that on 30 April 1698 his room is given to Salmon.

* The fact that Berger was given 20 francs 'pour aller chercher place ailleurs' (27 August 1701) has been taken to indicate his departure, though there is clearly some ambiguity here.

Table 1.1 continued

	99 dec	00 jan	may	sep	01 jan	mar	may	aug	dec
P. Frigar (Frigard)									
E. A. Antheaume									
C. Terrier									1.
N. Gorin									
J. Dangoulesme									
N. Salmon									
R. Pechin									1.
V. Sallé									
A. A. Charpentier									
J. Pignolet									
P. Voarnier [Warnier]									
N. Coutard									
G. Berger									?1.
A. Bailly									
J. R. Vallet									
A. de Ronne									
J. Cousin									
	5	5	6	7	7	7	8	8	10

Table 1.1 continued

	02 jan	jun	jul	dec	03 jan	sept	oct	04 jan
P. Frigar (Frigard)								
E. A. Antheaume								
C. Terrier								
N. Gorin				d.				
J. Dangoulesme								
N. Salmon								
R. Pechin								
V. Sallé								
A. A. Charpentier							*	
J. Pignolet								
P. Voarnier [Warnier]								
N. Coutard								
G. Berger								
A. Bailly								
J. R. Vallet				*				
A. de Ronne								
J. Cousin								l.
	10	11	11	10	10	9	9	9

Singers employed temporarily during the period (date of payment and length of employment noted):

- J. C. de Fronteaux, 31 August 1701 ('pendant 15 jours')
- J. de Sainte-Germain, 5 October 1701 ('quelques jours')
- J. Alexandre, 29 October 1701 (unspecified period)
- M. Dagorne, 24 December 1701 ('pendant quelques jours')
- Bailly ('musicien', presumably not A. Bailly, 'gagiste'), 6 & 10 October 1703 ('quelques jours')

Also J. B. Legrand leaves with 7 weeks' payment on 19 December 1699; only his position as 'gagiste' is specified.

According to the archival evidence, then, the individuals listed on page 10 were probably joined by between five and eleven additional singers as well as a few extras employed on a temporary basis. To these we must add the *enfants de choeur*, the arrivals and departures of whom during the period are shown in Table 1.2.

Table 1.2
Enfants de choeur at the Sainte-Chapelle, 1697-1704

	97	98			99		00	
	May	Apr	May	Aug	Mar	Apr	Apr	June
J. B. Orsus (Ossu)		1.						
H. Poulin								
G. M. S. Beaulieu +								
J. Des Consailles (Des Concers)						*		
C. Bersan +								
A. Le Verdois								
J. Hangard								
L. A. Royal					1.			
L. Biron							1.	
[?] Bouton				*				
D. Bruslard +								
L. Homet								
J. Guyot								
J. Journel								
A. Chéron								
J. Garron								
L. Petillot								
M. de La Roche								

number of *enfants* at
end of month: 9 9 9 9 8 9 8 9

+ - features as a soloist in Charpentier's scores
l. - left
* - precise date of leaving unspecified, but the documents state that a replacement was employed in the given month

Table 1.2 continued

	01 Apr	May	02 Apr	May	July	03 July	Nov	04
J. B. Orsus (Ossu)								
H. Poulin	1.							
G. M. S. Beaulieu			1.					
J. Des Consailles (Des Concers)				*				
C. Bersan							1.	
A. Le Verdois								
J. Hangard								
L. A. Royal								
L. Biron								
[?] Bouton								
D. Bruslard								
L. Homet								
J. Guyot								
J. Journal				*				
A. Chéron								
J. Garron								
L. Petillot								
M. de La Roche								
	8	9	8	9	9	10	9	

Thus, the documentation suggests that there were between eight and ten *enfants de choeur* at any given time during Charpentier's period as *maître de musique*. We might conjecture, then, that the total number of singers at the establishment could have risen to around 30, without any reinforcements from outside.

The only instrumentalists mentioned in the archives for the Charpentier period are serpent players and the two organists, Marin and Hierosme de la Guerre.

Dauphin

Four works in the autographs involve singers identified as 'M^{lle} Magd', M^{lle} 'Marg' and 'M^r Frizon';³⁰ on one occasion (H201) they are joined by 'M^r Basteron'. It seems almost certain that 'Magd' and 'Marg' were Magdaleine and Marguerite Pièche, members of the Musique de la Chambre and whose family were in the service of the king 1661-1733.³¹ Since the Dauphin officially had no 'musique' of his own, he borrowed musicians from the king; the *Mercure Galant* confirms that these included members of the Pièche family and Frizon.³² Basteron was also connected with the royal musical establishment.³³

30. H196, H201, H326, H431.

31. For details of the Pièche family, see Cessac, *Charpentier*, p.132.

32. *Mercure Galant*, January 1682, pp.100, 114-15; May 1682, pp.183-4. Quoted in Cessac, *Charpentier*, p.131.

33. For biographical details of Frizon and Basteron, see Cessac, *Charpentier*, pp.133, 134.

In two works where the vocal scoring is identical to that in works involving 'Magd', 'Marg' and 'Frizon' (i.e. G2, C1, F4) but where the individual singers are unidentified, we actually find the name 'Pieches' (H170 and H174). It also appears (in the form 'Pieche') on one of the first pages of the volume Rés. Vmc. Ms. 27, in which four of the six motets involve two *dessus* soloists (G2, C1) and a fifth two *dessus* and a *basse* (G2, C1, F4). Furthermore, the two 'flute' parts in the first work here (H275) are respectively labelled 'M^r Antoine' and 'M^r Joseph'; it seems probable that these were two of the four Pièche brothers.³⁴ It has also been suggested that the names 'Anth' and Pierot' which appear beside two instrumental *dessus* lines in the Guise work H488 were two of the Pièche brothers.³⁵

Three further instrumentalists - apparently continuo players - are linked with the Dauphin in a report in the *Mercure Galant*: 'Cette musique avait pour accompagnement les sieurs Converset et Martinot et le sieur Garnier pour organiste'.³⁶ Clearly the former may be the same string bass player noted above in the score of the Jesuit work H206, though his name does not appear in Charpentier's manuscripts alongside performers connected with the Dauphin. The other two

34. See n.31. The four brothers (all wind players) were Pierre Antoine (Antoine), Pierre II, Joseph and Pierre Alexandre (Alexandre); three of these are linked with the Dauphin in a report in the *Mercure Galant* (see n.32). It may be significant that all the works in which 'Magd' and 'Marg' are identified, and also H170 and H174, include two instrumental *dessus* parts; in several instances these are identified as 'flutes' of some kind.

35. Cessac, *Charpentier*, p.133. For a discussion of this labelling see pp.85-6.

36. *Mercure Galant*, May 1682, pp.183-4; quoted in Cessac, *Charpentier*, p.131.

musicians are never mentioned in the autographs.

Convents

Port Royal

Five pieces in the autographs (H5, H62, H81, H226, H227) have 'Pour le Port Royal' as part of their title, indicating that they were destined for the convent of Port Royal de Paris in the Faubourg Saint-Jacques.³⁷ The scores of three of these (and another work, H256) contain the names of three nuns:

M^{lle} du Fresnoy
M^e de S^{te} Agathe
M^e de S^t Bernard

Abbaye-aux-Bois?

Three other nuns are identified on a few occasions in the autographs:

M^e Camille / Camile / Camilla
M^e S^{te} Caecile / Caecille
M^e D'énos / Dhénaut / D'henaut / Desnots

Charpentier himself does not associate these three nuns with any particular convent, so the link with Abbaye-aux-Bois remains hypothetical. However, the evidence is based on the argument that this was the probable destination of the set of *leçons de ténèbres* H96-H110 in which the three nuns are named. The reasoning is as

37. i.e. not the Jansenist establishment Port Royal des Champs, which was hostile to music.

follows.³⁸ In April 1680, a report in the *Mercure Galant* refers to the performance of *leçons de ténèbres* by Charpentier at Abbaye-aux-Bois.³⁹ At the end of the incomplete set of responsories which follow the score of the *leçons* H96-H110, Charpentier writes 'je nay pas achevé les autres dix huit repons a cause du changement du breviaire'. Changes to the Parisian breviary took place in 1680.⁴⁰ It is thus possible that the preceding *leçons* were those performed at Abbaye-aux-Bois, and that other works in which the same nuns are named (H288, H322) were similarly destined.⁴¹

Works in which no performers are identified

Although the names of particular musicians help to link some works with particular

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38. Among those who subscribe to this theory are Theodor Käser, *Die Leçon de Ténèbres im 17. und 18. Jahrhundert: unter besonderer Berücksichtigung der einschlägigen Werke von Marc-Antoine Charpentier*, Publikationen der Schweizerischen Musikforschenden Gesellschaft, Serie II, vol. 12 (Berne: Haupt, 1966), pp.127-31; Cessac, *Charpentier*, p.170; Patricia M. Ranum, *Vers une chronologie des oeuvres de Marc-Antoine Charpentier. Les papiers employés par le compositeur: un outil pour l'étude de sa production et de sa vie* (Baltimore: Author, 1994), p.39.
39. *Mercure Galant*, April 1680, pp.323-4; quoted in Cessac, *Charpentier*, p.170.
40. Hitchcock, *Catalogue*, p.151.
41. In the preface to his edition, Marc-Antoine Charpentier, *Neuf Leçons de Ténèbres*, Centre d'études de la musique française aux XVIII^e & XIX^e siècles, 2 (Paris: CNRS, 1983), Edmond Lemaître suggests, though without any supporting evidence, that the set H96-H110 was intended for Port Royal. We lose confidence in this hypothesis in the light of his subsequent suggestion that the *leçons* heard at Abbaye-aux-Bois in 1680 were H120-2 and H123-5. Not only do scholars agree that the latter sets date from later than 1680, but the fact that they are scored for a solo bass voice makes performance at a convent seem unlikely.

performing establishments, there remain many works for which such information is lacking. In these instances we must consider other clues. Some of these are provided by sources other than the composer himself and must therefore be accepted with some caution. For example, the title 'Salve regina des Jesuites' added to the score of H27 is not in the composer's hand. The intended destination of a few other works is suggested by entries in the *Memoire des ouvrages de musique latine et françoise de défunt M.^r Charpentier*, an annotated inventory of Charpentier's manuscripts prepared in 1726 (i.e. shortly before they were sold to the Bibliothèque du roi).⁴² Here, for instance, *Josué* (H404) is described as 'historia pour les Jesuites'.⁴³ It is not known where this and similar information in the *Memoire* came from, though Ranum speculates that it was supplied by Charpentier himself, who may have written on folders which contained single or multiple *cahiers*.⁴⁴

Of other pieces of evidence used by modern commentators to suggest where commissions came from and where works were performed, one of the most

42. Rés. Vmb. Ms. 71. It also includes a section 'Reflexions sur les ouvrages de musique de défunt M.^r Charpentier' which is, in effect, an advertisement appealing to prospective buyers of the manuscripts. The authorship of this document (reproduced in part in H. Wiley Hitchcock, 'Marc-Antoine Charpentier: Mémoire and Index', *RMFC*, xxiii (1985), 5-44) is uncertain. Hitchcock ('Mémoire and Index', p.7) suggests that it was probably drawn up by Jacques Edouard. Ranum, on the other hand ('Meslanges, Mélanges', p.7), suggests that the handwriting is not Edouard's, and that the comments on Charpentier's music 'sont manifestement celles d'un maître de musique, et plus particulièrement d'un maître de chapelle'.

43. See also the following entries in Appendix 1: H180, H331, H344, H403, H409, H422, H480, H485.

44. Ranum, *Vers une chronologie*, pp.28-9.

persuasive is Ranum's identification of three paper-types which, by the physical design of their watermarks, may be linked with three of Charpentier's employers: the Jesuits, the Dauphin, the Sainte-Chapelle.⁴⁵ Thus where one of these paper-types appears, a connection with one of these patrons may be suggested or confirmed. Also convincing is Jane Lowe's demonstration that some works can be linked with the Jesuits by their text, since, unlike the rest of Paris, the Jesuits used the Roman breviary.⁴⁶ In other cases, more hypothetical links have been made between works and events. Ranum, for instance, makes various connections between works in the arabic series of *cahiers* and events in the lives of the Guise family.⁴⁷ Such associations are convincingly argued, as is Ranum's resulting hypothesis that for the period 1670-87 this series comprises exclusively Guise commissions (and, in a few instances, gifts from Charpentier to his friends), while the roman series contains external commissions.⁴⁸ In many cases, however, there is no firm evidence linking a particular work with a specific event.

45. Ranum, *Vers une chronologie*, pp.10-18. Ranum (p.7) points out that, as paper was very expensive, a patron would either supply a composer with just enough for a particular commission or increase the composer's wage to cover the cost. As a rule, a batch of paper was used only for the commission in question.

46. Jane Lowe, 'The Psalm Settings', i, 21-3.

47. Ranum, *Vers une chronologie*, especially pp.38-9; see also Ranum, 'A sweet servitude'.

48. Even where there seem to be exceptions - for instance, H483, H483a and H483b which involve the Guise musicians appear in the roman series - Ranum (*Vers une chronologie*, p.35, n.52) suggests plausible (though again, hypothetical) reasons as to why. However, it should be noted that there are a number of works in the 'wrong' series which Ranum does not specifically comment on. Jane Lowe ('The Psalm Settings', i, 1) has already made the point that such exceptions seem to weaken Ranum's argument.

Obviously, even if we can establish the patron of a work or link it with a particular occasion, that does not necessarily shed light on the forces actually involved in performing it. In some cases, though, speculation about the performing group does seem justified where chronology and scoring are comparable with works in which performers are specified. For instance, Ranum's suggestion that a large part of *cahiers XXV-XXXVI* comprises works for the Dauphin's musicians is supported by the fact that they contain numerous works scored identically to those involving the Pièche sisters and Frizon (H328, for instance).⁴⁹

Wherever the question of destination is raised in the course of this thesis, most weight is attached to those works in which the names of performers suggest a particular performing group. The possible destinations of other works, suggested on the basis of other evidence, are taken into account where relevant.

Chronology

Four scholars have attempted to establish a chronology of Charpentier's works. None of the works in the *Meslanges autographes* is dated; only a scrap of paper pinned to the partbooks of *Judicium Salomonis* carries the date 1702, and then not in the composer's hand.⁵⁰ Thus the formulation of a chronology for Charpentier's works is by no means straightforward and is reliant both on clues found in the

49. Ranum, *Vers une chronologie*, p.16.

50. The annotation on this piece of paper reads: 'Motet de la composition de M^r Charpentier pour la messe rouge du palais'.

manuscripts themselves and on external evidence. The following study begins by summarizing the methods used by Hitchcock, Cessac, Ranum and Jane Lowe to establish dates for works located in the *Meslanges autographes*.⁵¹

Hitchcock

Hitchcock's pioneering chronology forms the basis of all subsequent attempts to date Charpentier's works. It is based on two main, unassailable premises. First, that Charpentier numbered his *cahiers* in chronological order.⁵² Hitchcock argues that Charpentier was apparently forced to do this because of the large number of instances where *cahiers* end mid-way through a composition, thus determining which *cahier* should follow (since it contains the remainder of that work).

Furthermore, in instances where a verbal clue at the end of one *cahier* indicates the one which was intended to come next, the two *cahiers* are indeed numbered successively. Second, Hitchcock establishes that the two series of *cahiers* (arabic and roman) were produced concurrently rather than in turn. This is demonstrated by the fact that both series contain works which, by being linked with external events, are found between them to date from all periods of Charpentier's career. This external evidence includes the account books of the Comédie-Française (which give dates of performances of works involving Charpentier's music), datable events such as the changes to the Parisian breviary (1680) and the death of the queen (1683), and

51. See Hitchcock, *Catalogue*, pp.23-36; Cessac, *Charpentier*, pp.463-525; Ranum, *Vers une chronologie*, especially pp.30-3; Jane Lowe, 'The Psalm Settings', i, 2-17.

52. See pp.xiv-xv for details of the construction of the *Meslanges autographes*.

the association of performers named in the scores with particular establishments and thus with a particular period in Charpentier's life. Having drawn up an outline chronology on the basis of such evidence, Hitchcock slots in the remaining *cahiers*, maintaining the chronological sequence in both series. Since the 'problematic' *cahiers* do not form part of either series, he considers them separately, suggesting dates according to their contents.

Cessac

Cessac accepts Hitchcock's conclusion that the *cahiers* were numbered in chronological order. In addition to dating works by establishing links with securely datable events, by identifying performers named in the scores, and by associating sacred pieces with events in the liturgical calendar, Cessac's chronology also incorporates research by Ranum which suggests dates for some works on the basis of events involving the Guise family.⁵³ Cessac herself attempts to formulate a more specific chronology for those works which can be broadly assigned to Charpentier's 'Jesuit period' by speculating about which works might have been performed at particular Jesuit ceremonies, largely with reference to reports in the *Mercure Galant* and *Gazette de France*.

Ranum

An important element in the establishment of Ranum's chronology is an examination of the many different paper-types used by Charpentier. Since Charpentier often

53. See below.

changed paper-type, the occasional appearance of the same paper in arabic and roman *cahiers* of the same period confirms that the two series were compiled concurrently. And if this was indeed the case, Ranum's hypothesis that at least until 1687 (and probably beyond) Charpentier used the two series for different purposes seems credible; as has been noted, she proposes that he copied works commissioned by his regular employer into the arabic series and those intended for other patrons into the roman series. The use of the same paper-type in neighbouring or nearby *cahiers* in the same series lends further credibility to the idea that they were numbered in chronological order; only in one instance does Ranum suggest that the ordering of two *cahiers* (XXIII and XXIV) should be reversed because of 'le contenu et ... le papier'.⁵⁴ Thus Ranum's research leads her to basically agree with Hitchcock's chronology, though for the period 1670-87 she suggests more precise dates for each *cahier*, taking into account the dates of securely datable *cahiers*, the liturgical calendar and, above all, events in the lives of the Guise family which she has researched extensively.⁵⁵ Since few links can be established between Charpentier's music and datable events from 1688 onwards, Ranum's chronology for this period is more sketchy. In a number of instances, Ranum is able to insert the 'problematic' *cahiers* and other autograph manuscripts into her chronology not only by considering their contents, but also by reasoning that they must be contemporary with instances of the same paper-type found in the two series of *cahiers*.

54. Ranum, *Vers une chronologie*, p.34.

55. Ranum, *Vers une chronologie*, pp.38-9.

Lowe

Lowe has approached the problem of chronology through a detailed study of Charpentier's handwriting, particularly an examination of changes in his clef formation. This has resulted in a chronology which suggests dates of copying rather than of composition (an important distinction). While Lowe's work lends support to the general proposition that both series of *cahiers* were compiled concurrently, her identification of various stages in the development of Charpentier's handwriting from early to late styles leads her to conclude that each series was not copied from beginning to end in chronological order. For example, she reveals numerous instances where outer folios of *cahiers* comprise more stylistically mature handwriting than the rest; in these cases, it is logical to argue that the outer sheets were recopied at a later date as replacements for lost or damaged originals. Lowe has also identified whole *cahiers* which appear to have been copied at some other date (in most cases later) than neighbouring ones, including some which end in mid-composition. As a result, she moves some twenty *cahiers* out of the accepted numerical sequence. Lowe assigns dates to the 'problematic' *cahiers* on the basis of an examination of handwriting in association with their content.⁵⁶

*

56. Lowe uses the term 'problematic' *cahiers* in two different contexts; in this instance it refers to *cahiers* "I", "II", [a], [b], [c] and [d].

While much of Cessac's chronology is based on speculative links between Charpentier's music and particular events and ceremonies, Ranum and Lowe provide more convincing evidence in support of their respective chronologies. Even so, it should be borne in mind that, even in Ranum's case, some suppositions that particular works were commissioned for particular occasions remain hypothetical. Although published more recently, Ranum's study makes no reference to Lowe's work, nor acknowledges that folios, works or even whole *cahiers* were recopied. A comparison of both these chronologies reveals that those *cahiers* which Lowe moves out of the chronological sequence remain in relatively close proximity to others in the same or other series which use the same paper.⁵⁷ Thus even in the light of Ranum's study, Lowe's revised chronology remains credible.

Table 1.3: Chronology of Charpentier's *cahiers*

Table 1.3 contains all four chronologies side-by-side for the first time. This comparative list provides a more precise research tool than any one of the chronologies on its own. The following points should be considered:

- * In her 'Tableau chronologique' Cessac assigns dates to individual works; the dates for *cahiers* given under her name in Table 1.3 (in some cases comprising month and year) have therefore been calculated accordingly.

57. On the basis of what she knew about Ranum's research into paper-types at the time of her thesis, Lowe ('The Psalm Settings', i, 10) concluded that her revised chronology remained undamaged.

- * In the chronologies of Ranum and Lowe some individual *cahiers* are not actually dated, but simply listed between two *cahiers* which are. In these instances the date of the *cahier* in question is shown in Table 1.3 as being between the two given dates, or in the case of the arabic *cahiers* in the early part of Lowe's table, '1670s'.
- * Those *cahiers* moved out of sequence by Lowe are marked * in Table 1.3.
- * Lowe suggests that the *cahier* identified conjecturally as [LVII] by Hitchcock and the other scholars is actually the missing *cahier* LXVII ('on the basis of evidence found in the manuscripts').⁵⁸
- * Where the 'problematic' *cahiers* are concerned, Cessac, Ranum and Lowe make the following similar observations:
 - Cessac suggests that *cahier* [d] might be the missing *cahier* LII.
 - Ranum suggests that the contents of *cahiers* [a] and [d] may identify them as the missing *cahiers* LII and LIII. She also suggests that *cahier* "II" might be the missing *cahier* 48 (as it uses the same paper as 46, 47 and contemporary roman *cahiers*).
 - Lowe writes that the style of handwriting in *cahier* [d] (along with other evidence) supports the notion that it may have been *cahier* LII or LIII.

58. Lowe, 'The Psalm Settings', i, 10.

Table 1.3
Chronology of Charpentier's *cahiers*

Arabic series

<i>cahier</i>	location	Hitchcock	Cessac	Ranum	Lowe
1	I, 1-8 ^v	?early 1670s	1670	4/1670	1670s
2	I, 9-17	?early 1670s	1670-2	1670-2	1670s
3	I, 18-26	?early 1670s	1671-2	8/1671	1670s
4	I, 27-34	?early 1670s	1671-2	1671-2	1670s
5	I, 35-53	?early 1670s	1671-3	1672-3	*1680?-3?
6	I, 54-62	?early 1670s	1673	3/1673	*pre- <i>cah.</i> 1
7	I, 63-74	?early 1670s	1673-6	6/1673-4	1670s
8	I, 75-81	?early 1670s	1674-6	3/1674	1670s
[9]	II, 1-5 ^v	?early 1670s	1674-6	7/1675-6	1670s
10	II, 6-17 ^v	?mid-1670s	1674-6	1676	1670s
11	II, 18-33 ^v	?mid-1670s	1674-6	1676	1670s
12	II, 34-45 ^v	?mid-1670s	1674-6	1676	1670s
13	II, 46-59 ^v	?mid-1670s	1676-7	1676-7	1670s
14	II, 60-71 ^v	?mid-1670s	1677	1677	1670s
15	II, 72-87 ^v	?mid-1670s	1677	1677	1670s
16	II, 88-102 ^v	?mid-1670s	1677-8	1677	1670s
17	III, 1-14	?mid-1670s	1677-8	1677	1670s
18	III, 15-31	?mid-1670s	1677-8	1677	1670s
19	III, 32-54	?mid-1670s	1677-8	11/1677	*1680?-3?
20	III, 55-71	?mid-1670s	1677-9	1677-8	*1680?-3?
21	III, 72-84	?late 1670s	1677-9	1678	*1680?-3?
22	III, 85-108	?late 1670s	1678-9	1679	*1680?-3?
23	III, 109-121	?late 1670s	1679	1679	1670s
24	III, 122-142	?late 1670s	1679-80	1679-80	1670s
25	IV, 1-11	?late 1670s	1680	1680	*1680?-3?
26	IV, 12-40	?late 1670s	1680	4/1680	1670s
27	IV, 41-53	?late 1670s	1680	4/1680	1680?
28	IV, 54-66	1680	1680	4/1680	1680?
29	IV, 67-87	1680	1680	4/1680	1680?
30	IV, 88-104	early 1680s	1680	9/1680	1680?
31	IV, 105-117	early 1680s	1680	10/1680	1680?-3?
32	IV, 118-138	early 1680s	1680-2	10/1680	1680?-3?
33	XI, 1-21	early 1680s	1681-2	1681	*1686?-99
34	XI, 22-41	early 1680s	1681-2	1681-2	1680?-3?
35	XI, 42-56	early 1680s	1681-2	1682	1680?-3?
[36]	XI, 57-68	early 1680s	1681-2	1682	1680?-3?
37	XI, 69-88	early 1680s	1681-3	1682	1680?-3?
38	VI, 1-19	1683	1683-4	9?/1683	1683?
39	VI, 20-36	1683-5	1683-4	1683-4	*1686?-99

Table 1.3, arabic series continued

<i>cahier</i>	location	Hitchcock	Cessac	Ranum	Lowe
40	VI, 37-55	1683-5	1683-4	1683-4	1683?-5
41	VI, 56-73 ^v	1683-5	1683-4	1684	1683?-5
42	VI, 74-92	1683-5	1683-4	11/1684	1683?-5
43[a]	VI, 93-96	1683-5	1684	1684-5	1683?-5
[43b]	VII, 1-20	1683-5	1685	1684-5	1685
44	VII, 21-39	early 1685	1685-6	1685	1685
45	VII, 40-58	1685	1685-6	1685	1685
46	VII, 59-77	1685	1685	1685	1685
47	VII, 78-100	1686	1685	1685	1685
[49]	VIII, [1]-14	1686-7	1686-7	1686-7	1686?
50	VIII, 15-31	1686-7	1687	1687	1686?
54	VIII, 32-48	?late 1680s	1688-90?	1688?	1686?-99
55	IX, 1-17	?late 1680s	1688-90?	1688?-98?	1686?-99
56	IX, 18-30	?late 1680s	1690?	1688?-98?	1686?-99
57	IX, 31-43	?late 1680s	1690?	1688?-98?	1686?-99
58	IX, 44-63	?late 1680s	1690?	1688?-98?	1686?-99
59	X, 1-22	?early 1690s	1691?	1688?-98?	1686?-99
60	X, 23-41	?early 1690s	1691?	1688?-98?	1686?-99
61	X, 42-64	?early 1690s	1691?	1688?-98?	1686?-99
62	X, 65-86	?early 1690s	1691?-2?	1688?-98?	1686?-99
63	V, 1-17	?early 1690s	1692?-3?	1688?-98?	1686?-99
64	V, 18-35	?early 1690s	1693?	1688?-98?	1686?-99
66	V, 36-65	?early 1690s	1694-6?	1688?-98?	1686?-99
70	XII, 1-6	?mid-1690s	1696?	1698?	1686?-99
74	XII, 7-34	1698-9	1698-9	11/1698	1686?-99
75	XII, 35-55	1699	1699	after 11/1698	1699

Roman series

<i>cahier</i>	location	Hitchcock	Cessac	Ranum	Lowe
I	XIV, 1-9	?c.1670	1670-1	1670	pre-1672
II	XIV, 10-18	?c.1670	1670-1	1670	pre-1672
III	XIV, 19-27	?c.1670	1670-1	1670	pre-1672
IV	XIV, 28-36	?c.1670	1670-1	1670-1	pre-1672
V	XIV, 37-47	?c.1670	1670-1	1671	pre-1672
VI	XV, 1-18	?early 1670s	1670-1	1671-2	*1685-1702
VII	XV, 19-35	?early 1670s	1670-1	1/1672	*1685-1702
VIII	XV, 36-52	?early 1670s	1670-1	1-4/1672	*1685-1702
IX	XV, 53-65	?early 1670s	1671	1671?	*1685-1702
X	XV, 66-86	?early 1670s	1672	1672	*1685-1702
XI	XV, 87-105	?early 1670s	1672	1672	*1685-1702
XII	XVI, 1-11	?early 1670s	1672	12/1672	*pre-cah.I
XIII	XVI, 12-22	?early 1670s	1672	12/1672	*pre-cah.I
XIV	XVI, 23-37	?early 1670s	1672	12/1672	*pre-cah.I
XV	XVI, 38-48	1672	1672	8/1672	1672
XVI	XVI, 49-51	1673	1673-4	2/1673	1672-4
XVII	XVI, 52-88	1674	1673-4	4/1674	1672-4
XVIII	XVII, 1-12 ^v	1675	1675	3/1675	1675
XIX	XVII, 13-29	1675	1675	3/1675	*1683?
XXIII	XVII, 30-43 ^v	1679	1679	1679-80?	1679?
XXIV	XVII, 44-55 ^v	1679	1679	1676-8	1679?
XXV	XIX, 1-9 ^v	1679-80	1679	1679-80	1679?-81
XXVI	XIX, 10-17 ^v	1679-80	1679-80	1679-80	1679?-81
XXVII	XIX, 18-31 ^v	1679-80	1679-80	1679-80	1679?-81
XXVIII	XIX, 32-40	1679-80	1679-80	1679-80	1679?-81
XXIX	XVIII, 1-18 ^v	1680-1	1680-1	11/1680	1681
XXX	XVIII, 19-34 ^v	1680-1	1681	1681	1681-2
XXXI	XVIII, 35-52 ^v	1681	1681-2	1681-2	1681-2
XXXII	XVIII, 53-67	1681-2	1681-2	1681-2	1681-2
XXXIII	XXVIII, 37-51 ^v	1681-2	1682	3/1682	1681-2
XXXIV	XXVIII, 52-68	1682	1682	7/1682	1682
XXXV	XX, 1-14 ^v	1682-3	1682-3	1682-6/1683	1683?
XXXVI	XX, 15-30 ^v	1683	1683	12/1683	1683
XXXVII	XX, 31-46 ^v	1683	1683	12/1683	1683
XXXVIII	XX, 47-62 ^v	1683	1683	12/1683	1683
XXXIX	XX, 63-76 ^v	1683	1683	12/1683	1683
XLI	XXI, 1-18 ^v	1683-5	1683-4	12/1683-4	1683-5
XLII	XXI, 19-36 ^v	1683-5	1684	1684	1683-5
XLIII	XXI, 37-48 ^v	1683-5	1684	1684	1683-5
XLIV	XXI, 49-66 ^v	1683-5	1684	12/1684	1683-5
XLV	XXI, 67-84 ^v	1683-5	1684-5	1684-5	1683-5

Table 1.3, roman series continued

<i>cahier</i>	location	Hitchcock	Cessac	Ranum	Lowe
XLVI	XXI, 85-103	1685	1685	3/1685	1683-5
XLVII	XXII, 1-16 ^v	1685	1685	9/1685	1685
XLVIII	XXII, 17-34 ^v	1685	1685-6	1685-6	1685
XLIX	XXII, 35-50 ^v	1686-7	1685-6	1685-6	1685
L	XXII, 51-69 ^v	1687-8	1686-7	12/1686-7	1685
LI	XXII, 70-83 ^v	?late 1680s	1687	7/1687	1685-pre-1688
LIV	XXII, 84-94	?late 1680s	1688-9?	1688?-9?	1685-1702
LV	XXIII, 1-13 ^v	?late 1680s	1690?	1688?-9?	1685-1702
[LVII]	XXIII, 14-26 ^v	?late 1680s	1690?	1688?-9?	-----
LVIII	XXIII, 27-40	?late 1680s	1690?-2?	1689?	1685-1702
LX	XXIII, 41-57	?early 1690s	1692?	1689?-5/98	1685-1702
LXI	XXV, 1-19	?early 1690s	1692-3?	1689?-5/98	1685-1702
LXII	XXIV, 1-25	?early 1690s	1692-3?	1689?-5/98	1685-1702
LXIII	XXIV, 26-45	?early 1690s	1692-4?	5/1698	*1685-1702 (but follows LXXIV)
LXIV	XXV, 20-38	?early 1690s	1693-4?	5/1698-8/1702?	1685-1702
LXV	XXV, 39-61	?early 1690s	1694?	5/1698-8/1702?	1685-1702
LXVI	XXV, 62-80	?early 1690s	1694?-5?	5/1698-8/1702?	1685-1702
[LXVII]	XXIII, 14-26 ^v	-----	-----	-----	1685-1702
LXVIII	XXVI, 1-24	?mid-1690s	1695?	5/1698-8/1702?	1685-1702
LXIX	XXVI, 25-46 ^v	?mid-1690s	1695?	5/1698-8/1702?	1685-1702
LXX	XXVI, 47-62	?mid-1690s	1695?-6?	5/1698-8/1702?	1685-1702
LXXIV	XXVII, 1-18 ^v	?1699	1702	8/1702?	1685-1702
LXXV	XXVII, 19-40 ^v	1702	1702	11/1702	1702

'Problematic' *cahiers*

<i>cahier</i>	location	Hitchcock	Cessac	Ranum	Lowe
"I"	XIII, 1-40	late 1672- early 1673	1673	1672 and 3/1673	1672
"II"	XIII, 41-59	?mid-1680s	1686?	1685-6	1685-1702 (but later than [d])
[a]	XIII, 60-65	(unknown)	?	12/1687?	1686?-99
[b]	XXVII, 41-51	1690s	after 1693?	1689?-5/98	1686?-99
[c]	XXIV, 46-51	1690s	?	1698-1704	1686?-99
[d]	XXVIII, 1-36	?late 1690s	1687?	12/1687?	1685-1702

In most cases, then, all four scholars agree on the approximate dating of a given *cahier*. Where a discrepancy emerges it is between the date suggested by Lowe and that suggested by the others. Since Lowe's chronology gives dates of copying rather than of composition, such discrepancies may not be as radical as they might seem; it is possible that both dates might be correct.

Lowe has clearly demonstrated that Charpentier's handwriting changed during his lifetime. It follows, then, that his notational habits - including the methods he used to annotate his scores - probably also changed.⁵⁹ And since the present thesis is concerned with clues provided by Charpentier's notation, Lowe's chronology has been preferred where there is a discrepancy of the kind discussed above. As will be seen in due course, there are numerous instances where, if Lowe's chronology is applied, patterns can be seen in Charpentier's notational habits - patterns which do not necessarily emerge if the other chronologies are preferred.

Table 1.4: Chronology of other autographs

Table 1.4 contains the dates assigned to other autograph sources by Ranum and Cessac. These dates are suggested on the basis of various pieces of information. It has already been observed that the set of partbooks H422a actually bears a date.⁶⁰ The Quebec manuscript H32b contains the annotation 'M^r Charpantier (*sic*) m.^{re} de

59. Lowe herself ('The Psalm Settings', i, 15-16) provides a few instances of this.

60. See p.23.

musique en notre college a Paris 1689';⁶¹ Ranum believes that this is a plausible date for the source given that it contains some 'Jesuit' paper.⁶² Paper-type has also led Ranum to her suggested date for Rés. Vmc. Ms. 28.⁶³ The link with the Dauphin (by the annotation 'Pieche' described earlier) has been used to date Rés. Vmc. Ms. 27. The partbooks H11a and H487a have been assigned dates in accordance with those of the corresponding full scores, and the set H485a has been dated on the assumption that the parts were prepared for a specific, datable event.⁶⁴ Cessac dates H548 on the grounds that it was deposited in the library with H487a, with which it seems to be contemporaneous.⁶⁵

Table 1.4
Chronology of other autographs

		Ranum	Cessac
Rés. Vmc. Ms. 27		1679-80	beginning 1680s?
Rés. Vmc. Ms. 28		1677-1680	
Vm ⁶ 17	H485a	9/1685	
Vm ⁶ 18	H487a	1685	
Quebec, T 11 C925	H32b	follows <i>cahier</i> dated 1689?	
Vm ¹ 942	H11a	follows <i>cahier</i> dated 8/1702?	
Vm ¹ 1481	H422a	follows <i>cahier</i> dated 11/1702	
Vm ⁷ 4813	H548		c.1685?

61. See Preface, n.10. The other Quebec manuscript (H32a) is not included here since (as noted) I have been unable to confirm whether or not it is autograph.

62. Ranum, *Vers une chronologie*, p.22.

63. Ranum, *Vers une chronologie*, p.22.

64. See p.40.

65. Cessac, *Charpentier*, p.518. Sadie, 'Charpentier and the early French ensemble sonata' (p.331), suggests c.1686 for the same reason.

Chapter 2

Scoring: *Violons*

Charpentier's 'orchestre' already forms the subject of an article by Jean Duron.¹

However, there remain numerous aspects of the composer's scoring which Duron considers only briefly or not at all, and a number of instances where not all of the available information has been taken into account. The following eight chapters form an extensive study of Charpentier's instrumental and vocal scoring based on the contents of the autographs. Such a survey enables some aspects of existing scholarship on the subject to be confirmed and others to be queried, and also reveals additional information about Charpentier's scoring habits. Chapters 2 - 6 consider in turn each type of instrument that appears in the autographs; a separate examination of Charpentier's use of the *basse continue* appears in Chapters 7 and 8. Chapter 9 is concerned with Charpentier's vocal scoring.

It should be noted at the outset that Charpentier's autographs are often inconsistent in the way in which information on instrumentation is conveyed. The composer was not in the habit of labelling all lines in all pieces as a matter of course. Specific labelling is often reserved for instances where he wishes to avoid ambiguity, notably when the layout of a score is extraordinary, or where it changes. If a piece contains no such ambiguities, we may have no clear indication of the instruments required.

1. Jean Duron, 'L'orchestre de Marc-Antoine Charpentier', *RdM*, lxxii (1986), 23-65.

That Charpentier adopts this practice is not surprising; given that he would often have directed performances of his works, he would have found it unnecessary to mark his scores with self-evident information. Furthermore, if works were written with particular establishments and therefore particular forces in mind, the required instrumentation would have been obvious.

It is usually the arrangement of clefs employed by Charpentier rather than explicit labelling which enables us to identify scoring for an ensemble of *violons*. He uses the following formations when scoring in four and five parts: G1 - C1 - C2 - F4 and G1 - C1 - C2 - C3 - F4.² It is well established that in the typical five-part texture of French Baroque instrumental music the three inner parts were played by *hautes-contre*, *tailles* and *quintes de violon* respectively. These were viola-type instruments, each of a different size, but tuned identically to *c - g - d' - a'*. Some doubt has remained, though, about the distribution of parts in four-part scoring. Numerous editions of Charpentier's works have been prepared under the assumption that the Italian arrangement was intended, favouring *dessus de violon* on the two upper parts;³ indeed, this might seem especially plausible in Charpentier's case,

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2. In addition, in a few passages in *Médée* we find C1 - C1 - C2 - C3 - F4 (see pp.257-9 of the score, for instance); there is nothing to suggest that the scoring differs from the composer's more usual five-part arrangement. On one further occasion in the opera (4, ix) Charpentier scores for C3 - C4 - F3 - F4 - F4; here the parts are carefully labelled: 'Toutes les Haute-Contres & Tailles.', 'Toutes les Quintes.', '2. BASSES.', '2. BASSES.' and 'BASSE-CONTINUE.'
 3. See Charpentier, *Judicium Salomonis*, ed. Hitchcock. See also the more recently published edition: Marc-Antoine Charpentier, *Messe de Minuit à 4 voix, flûtes et violons pour Noël*, ed. Jean-Paul Montagnier, Eulenburg, 8041 (London: Eulenburg, 1996).

given his training in Italy. However, clues in the autographs suggest that he intended the *dessus de violon* to be used only on the top line in his four-part scoring, with both inner parts allocated to the viola-range instruments as follows:

G1 - *dessus*
C1 - *haute-contre*
C2 - *taille/quinte*
F4 - *basse*

The evidence for this, which seems incontrovertible, has been presented and discussed at length by Duron, who concludes that 'n'ayant pas les moyens de Versailles ou l'Académie le compositeur dut se contenter de deux "altos" au lieu de trois'.⁴ He cites a number of instances where Charpentier's layout and labelling, and the nature of the part written in the clef C1 all suggest that the latter should normally be allocated to a *haute-contre de violon* rather than a *second dessus*. His evidence includes the following examples:⁵

Ex.2.1 The G1 line divides above the C1 line, indicating that the latter is not the *second dessus* part.

Ex.2.2 The second *violon* part, using the C1 line in a trio passage (starting b.5), continues on the G1 line at the return to four-part scoring (system

4. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.33; for his discussion see pp.27-33. See also Jean Duron, 'L'orchestre à cordes français avant 1715, nouveaux problèmes: les quintes de violon', *RdM*, lxx (1984), 260-9.

5. An additional clue overlooked by Duron is the fact that there are a few instances where divisions of the C2 line in the four-part layout are labelled 'T' and 'Q' - T[aille(s)] and Q[uinte(s)] (see below). This must imply that *hautes-contre* were intended to play the C1 line.

2: 'P^{rs}' and 'S^{ds}' are just visible in the margin).

Ex.2.3 Here Charpentier uses five staves, leaving the lower G1 line empty during four-part passages and indicating that the 'second dessus' and 'autres' (presumably the *flûtes* mentioned later in the score) should follow the same staff as the 'premier' *dessus* - i.e. not the C1 line.

Ex.2.4 This is one of the rare occasions where Charpentier actually labels the inner parts; the C1 line (staff 2) is marked 'h Contres'.⁶

Ex.2.5 This is what Duron calls his 'argument décisif'; the note *f* in bar 6 of this C1 line is out of the range of a *dessus de violon*.⁷

A number of other features of Charpentier's scoring for *violons* merit further investigation. The present chapter includes an examination of the following: other aspects of the four- and five-part scoring; the use of *dessus de violon* in the trio formation G1, G1, F4; the type of *basse de violon* that Charpentier intended; multiple stopping in *violon* lines.

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6. To Duron's examples of C1 parts which are actually labelled 'haute-contre' we may also add the relevant partbooks in both the *Assumpta est Maria* and *Judicium Salomonis* sets (two in each).
 7. Although it does not damage Duron's argument, it should be noted that Charpentier must have intended *f* sharp at this point, since a sharp is present in the identical vocal line.

Four- and five-part scoring

Scoring in four parts, found in some 100 sacred works, is the most frequent arrangement of strings found in Charpentier's autographs. By contrast, five-part scoring is used in only six autograph scores - H189, H409, H485, H508, H518, H540 - in addition to *Médée*. Such emphasis on four- rather than five-part writing reflects the fact that Charpentier was not writing for orchestras at court, nor, with the exception of *Médée*, for the Opéra, where five-part writing was the norm. It must be significant that three of these works (the only three which also involve voices) were intended for special occasions, and thus presumably not for Charpentier's usual ensembles: H189 and H409 were composed following the death of Queen Marie-Thérèse,⁸ and H485 (*La fête de Rueil*) was probably intended for the event described in its title (at which the king was expected to be present).⁹ The other three works (H508, [*Symphonies*] *pour un reposoir*, H518, *Pour le sacre d'un évêque*; H540, *Ouverture pour quelque belle entreprise, à cinq*) are purely instrumental pieces. The title of H540 suggests that it was composed for some unspecified special occasion, and it is possible that the other two were also intended for important ceremonies of their kind.¹⁰

8. See Elisabeth Lebeau, 'La musique des cérémonies célébrées à la mort de Marie-Thérèse reine de France, 1683', in *Les Colloques de Wégimont*, 4 (1957), Le 'Baroque' musical, recueil d'études sur la musique du 17^e siècle (Paris: Société d'édition 'Les Belles lettres', 1963), pp.200-19 (pp.212-14).

9. See Patricia M. Ranum, 'Marc-Antoine Charpentier et la "Feste de Rüel" (1685)', *XVII^e siècle*, clxi (1988), 393-9.

10. Other pieces in the autographs intended 'pour le reposoir' and 'pour le sacre d'un évêque' (H515, H523, H536 and H537) are scored in four parts.

There are two occasions in the sacred works where Charpentier clearly intended the distribution of parts in four-part scoring to differ from the 'norm' described earlier. In each case, the fact that only one line out of the four is labelled supports the idea that the scoring is extraordinary. In H193a the C1 line is labelled 'hc et S^d dessus' (i.e. 'h[aute-]c[ontre] et S[econ]d dessus', Ex.2.6) and in H291 it is labelled 'hC et T' (i.e. h[aute-]C[ontre] et T[aille], Ex.2.7).¹¹ Presumably the C2 line in the latter was played by *quinte(s) de violon* alone. A further exceptional example of scoring is found in H206, where for much of the work the instrumental scoring is in five parts, but clearly derived from the usual four-part arrangement (Ex.2.8):

flutes et v̄ions	
du petit ch.	G1
vions du g ^f ch.	G1
hautes contres	C1
Tailles	C2
[unlabelled]	F4

Four-part scoring: verbally-indicated doubling and multiple ensembles

In most instances Charpentier scores for a single four-part ensemble, and on most occasions he writes out the parts in full. In a few cases, though, the ensemble's presence is revealed only by annotations indicating doubling of a four-part choir.

This is the case in H399 and H402. Both scores already contain a small amount of writing for two unspecified *dessus* instruments, but also contain verbal indications for doubling, including instances where the labellings 'instr' (H399) and 'avec

11. In the non-autograph copy of H193a which prefaces a fully-scored version of H193 (Vm¹ 1269, no.8), the C1 line of Charpentier's original is written out in both G1 and C1 clefs.

instr/'sans instr' (H402) occur in all four vocal lines.¹² It is possible that these instructions were added later, though a study of the ink colour of the annotations is inconclusive.¹³ In the case of H399, a four-part prelude (H399a) is situated elsewhere in the autographs. H171 and H398 bear some similarities to H399 and H402; they too contain a small amount of writing for two *dessus* instruments and instructions for the doubling of choral parts. Like H399, four-part instrumental preludes for each work are located separately. Unlike H399 and H402, though, these works are scored for double choir, with the implication that doubling of all the vocal parts will require two four-part ensembles.

There are some 18 works where we can be more certain that Charpentier requires two four-part ensembles. The only one of these where the eight-part scoring is not used to accompany a double choir is H404, where it is restricted to the work's

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12. Other works in which verbally-indicated doubling indicates that a four-part ensemble was intended are H147 and H198. The former contains just three bars where the instrumental parts are actually written out; they appear on staves formerly used by the voices and originally containing rests (see [Ex.8.43](#), bb.10-12). This confirms that the involvement of instruments was an afterthought. In H403 it seems likely that the indication 'chorus sans violons' simply indicates the absence of the two obligato *dessus de violon* which feature elsewhere in the work, and not, as Hitchcock suggests (*Catalogue*, p.300), doubling by a 'string orchestra'. The single instance of 'sans instr.' in H210 (XXV, 9) leaves Charpentier's intentions for instrumental doubling in this work particularly ambiguous.
 13. It should be noted that there is no indication of doubling, nor any written-out doublings in the non-autograph versions of these works (H399b and H402b) found in the Collection Brossard (Vm¹ 1480 and Vm¹ 1479 respectively).

prelude;¹⁴ although the work does subsequently involve a double choir, there are no verbal instructions for doubling, but simply lines for two unspecified *dessus*. H397 is the only work in which Charpentier writes out eight instrumental lines in full throughout. In eight other works sections for double choir have a written-out accompaniment for two instrumental ensembles, but preludes and other discrete instrumental passages are written in four parts only; these were presumably played by both ensembles together.¹⁵ In a similar number of other double-choir works, we continue to find instrumental passages written in four parts, while doubling of the eight vocal parts is indicated purely verbally and sometimes rather sporadically.¹⁶

In just one instance in the autographs, more than two four-part ensembles are required; in the score of the *Messe à quatre chœurs* (H4), Charpentier's indications 'avec viollons' and 'sans viollons' may be taken to indicate 16-part instrumental as well as vocal scoring. There are no written-out instrumental lines. A study of the original reveals that the ink used for the doubling instructions has dried lighter than other features of the score; this may indicate that Charpentier did not add them as he went along, but after the copying was completed, possibly at the same time as he made adjustments to the continuo scoring.¹⁷

14. See Ex.7.14. An earlier (crossed-out) version of this work's prelude (Ex.8.49), is also scored in eight parts.

15. See H3, H74, H145, H162, H190, H223, H224, H392.

16. See H2, H12, H167, H168, H169, H191, H291, H311.

17. See pp.219-22.

In none of the works where doubling is indicated verbally does Charpentier specify which instrumental parts should follow which voices. Jane Lowe's examination of the written-out doublings in the *grandes psaumes* leads her to conclude that the 'variety in permutations ... is enormous', creating a 'kaleidoscope of doublings'.¹⁸

Size of the four- and five-part ensemble

It is impossible to ascertain from the autographs the size of the string group that Charpentier used for any one work. Even being able to associate works with particular performing establishments (such as the Jesuits and Sainte-Chapelle) is not very helpful since we have no information about the size of the 'orchestras' available at these places.¹⁹ The most that can be achieved from an examination of the scores is a suggestion of the minimum number of players involved on a particular part in a particular work. Some scores are more helpful than others in this respect. In H513, for instance, Charpentier specifies that a trio passage is scored for two *premier dessus*, one *second dessus* and two *basses* (Ex.2.9), and in a similar context in H515 Charpentier specifies two each of first and second *dessus* and three *basses de violon* (Ex.2.10). This gives the minimum number of *dessus* and *basses de violon* involved in the full sections of these works. Two passages of reduced scoring in H508 contain similarly useful information:

18. Jane Lowe, 'The Psalm Settings', i, 143-66 (p.149).

19. The partbooks of the Mass *Assumpta est Maria* and *Judicium Salomonis* are also of little help since both sets are incomplete; as can be seen in Appendix 2, both lack any bass parts other than those specified as continuo parts, despite the fact that 'basses de violon' are clearly specified in the score of H422.

'Tantum ergo':

G1 'pour trois dessus'

C1 'pour une haute-contre'

C2 'pour une taille'

C3 'pour deux quintes'

'Allemande grave':

G1 'pour deux dessus'

G1 'pour un dessus'

F4 'pour deux basses'

At the very least, then, the strings involved in H508 are disposed as follows: 3 - 1 - 1 - 2 - 2. As we might expect, the two latter passages and also the trio passage in H513 indicate an emphasis on the outer parts.²⁰

There are two places in the autographs where Charpentier's labelling of the C2 line might at first sight be taken to indicate a specific number of players. At the end of H536 where this line divides it is accompanied by the instruction 'diesis pour la finale derniere d'une des deux Tailles' (Ex.2.11), indicating that on the repeat the *second taille* is to end on *b* natural rather than the notated *b* flat. In H10 we find the more abbreviated indication 'les deux' following a divided line (Ex.2.12, b.5). In both cases, however, Charpentier's label need not necessarily refer specifically to two instruments, but rather to two parts.

20. The number of instruments used on the *dessus* lines in trio scoring is considered later. A further instance where Charpentier specifies the number of *basses* in a reduced section occurs in H523 (see Ex.8.53).

Except in the case of double stoppings (discussed separately), occasional divisions in a line indicate multiple instruments on the line as a whole. And in many works this is the only source of information about the number of instruments involved.

Sections for two *dessus de violon* in trio formation in the course of a four- or five-part work (a common occurrence) obviously indicate that when the scoring is full the *dessus* line is played by at least two *violons*. H372 is a special case in that the labelling of obligato lines in one passage indicates that at least three *violons* are involved: in Ex.2.13 (bb.8-9) separate notes in the upper instrumental line (previously labelled 'p^r vion') are labelled 'p^r' and 'l'autre p^r'; the lower line (previously labelled 's^d vion') contains a single part. In some works involving two four-part instrumental *choeurs*, the *violons* providing two obligato *dessus* lines both belong to the *premier chœur*, if there are as many *dessus* in the *second chœur*, the ensemble as a whole must comprise at least four.²¹ A similar conclusion may be drawn about the forces involved in H397 from the fact that there is a pair of obligato *dessus* in both instrumental *choeurs* (Ex.2.14, staves 1 and 2, 9 and 10), and in H206 from the presence of the two *dessus* lines described earlier.

We sometimes find labelled divisions of the inner parts. Most commonly the parts are labelled 'P^r' and 'S^d' (as in Ex.2.12, b.4), but on a few occasions divisions in the C2 line are marked 'T[aille(s)]' and 'Q[uinte(s)]' (Ex.2.15, b.6).²² In H190, the C2

21. See H74, H162, H190.

22. Further instances where inner parts are marked 'P^r' and 'S^d' occur in H10, H11, H64, H77, H79, H120, H161, H208, H225, H228, H229, H372, H397, H422, H432; division of the C2 line into 'T' and 'Q' also occurs in H12 and H169.

lines in both four-part instrumental choirs are divided simultaneously, indicating the presence of at least four *tailles/quintes* in total. In H145, labelling of the C2 line with 'P^r' and 'S^d' in a passage where the line is marked 'petit chœur' suggests that the full ensemble must include three or more *tailles*. Unlabelled divisions like that in Ex.2.16 (C2, b.2) could be double stops, though as will be suggested later, it is more likely that they can be taken as an indication of multiple players. It will be seen in due course that the plural 'violons' may not be a reliable indication of multiple instruments on a single line. However, the appearance in the plural of the specific terms 'basses', 'tailles' and 'hautes-contre' (Ex.2.4 and Ex.2.8) may surely be taken more literally.²³

Obbligato lines and trio scoring

Charpentier commonly uses *dessus de violon* on the upper parts in the trio arrangement G1, G1, F4; this scoring is used for both purely instrumental passages and as an accompaniment to vocal soloists. The *violons* may be doubled by *flûtes* and/or *hautbois*, and in some cases the basic trio formation may be expanded by the addition of other independent *dessus* lines (most often *flûtes*). In particular, the present study considers clues in the autographs relating to the number of *dessus de violon* intended on each line.

In a few instances Charpentier's labelling indicates that each line is intended to

23. For other examples of the plural labelling 'basses', see H9, H10, H79, H161, H180b, H365, H422. Both 'Tailles' and 'basses' appear in H355.

involve a solo *violon*. In trio passages in the opening preludes of H66 and H77, for instance, each *dessus* line is labelled 'un vion et fl' and in H121, 'un vion et fl et hb' and 'un vion fl et h'. Other examples occur in secular works. The part labelled 'viollon d'Orph.' at the start of H471 was surely intended for a single instrument (Ex.2.17). In five sacred pieces which have two obligato lines, the scoring 'deux violons' is stated in the title alongside a specific reference to 'un/une' solo singer; bearing in mind that Charpentier was composing in a tradition in which soloists were accompanied by solo instruments, it seems appropriate to take '2' at face value. For instance, H433 is titled *D[omi]ne non secundum pour une basse taille avec 2 violons*.²⁴

However, it is more dangerous to assume that one instrument to a part was intended on the basis of such titles as those of H44-7, a set of Marian antiphons: H44, for instance, is titled *Alma redemptoris à quatre voix et deux vi[ol]ons*. While it is not out of the question that Charpentier intended this and the other three works to be sung by a quartet of soloists, it seems more likely that he had in mind a four-part

24. See also H123-5 and H245. A similar labelling ('un Pastre accompagné de deux violons') is found at the beginning of a section in H485. A further instance where we might take literally a reference to two *violons* occurs in the score of H180, although in this case no instrumental parts are written out. A labelling at the beginning of the work reads: 'ce recit est accompagné si l'on veut de 2 vions repertoire'. Jean Duron, 'Des vêpres de Marc-Antoine Charpentier', *Bulletin de la Société Marc-Antoine Charpentier*, xi (1994) 2-11 (p.4), argues that there were several versions of this work which are now lost, one involving two obligato instrumental lines. It follows that the above annotation and a later instruction indicating the use of '2 fl. repertoire' in a similar context were added when this version was being prepared.

choir.²⁵ If 'quatre voix' thus refers to four vocal parts, 'deux vi[ol]ons' can only be taken to indicate two *violon* parts and not necessarily two solo *violons*. Indeed, there are a number of instances in the manuscripts where the titles of works incorporate such descriptions as '4 violons', '8 violons', '4 instruments' or '8 instruments' to indicate that a four- or eight-part instrumental ensemble is required, and not that the work is scored only for four or eight instruments.²⁶ For the same reasons, we cannot assume that instrumental trios like H253a, which, according to their titles are scored for '3 violons', involve only three instruments.²⁷ And while it is possible that just two instruments are involved in passages where the labelling '2 violons' (or similar) indicates that two previously separate *dessus* lines converge onto one stave (as in Ex.2.18, second system), it cannot be assumed that this is definitely the case.²⁸

Instances where Charpentier definitely intended multiple *violons* on at least one of the *dessus* lines in instrumental trios have already been noted.²⁹ A further example in the sacred works occurs in H518, where there is an alternation between five-part

25. See p.287.

26. See, for example, the titles of H3, H6, H74 and H219.

27. See also H527, H529 and H542.

28. See also H34, H158 and H434. A further instance occurs in H397, where (as n.30 suggests) it is certainly conceivable that multiple instruments were intended on each line. Similarly, one should be especially cautious of taking the labelling 'les 2 flutes et violons' at face value in H137 (see n.34), and also in H417, where individual lines are twice clearly labelled in the plural.

29. In addition to examples from the sacred music, see also a passage in the Comédie-Française work H502 (XVIII, 40^v), where Charpentier indicates two *violons* on the upper line and one on the lower.

and trio scoring. The latter passages involve (unusually) the combination of clefs G1 - G1 - C1 - C3, the two *dessus* lines being identical (Ex.2.19). This indicates that there are at least two instruments on the top part. That Charpentier may also have been in the habit of using multiple instruments on individual obbligato lines is suggested by Ex.2.13 where, as seen earlier, at least three *violons* - two on the top part, at least one on the lower - accompany a solo *taille*.³⁰

The only other clue to the number of *dessus de violon* involved on obbligato lines or in scoring for instrumental trio is Charpentier's use on individual lines of the singular ('violon', 'vion' or 'viol') or plural ('violons' or 'vions').³¹ In many pieces he uses only the singular.³² He uses the plural alone in just seven works, though in all but two this labelling occurs only once, ruling out the possibility either of confirmation or

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30. A further sacred work where we might speculate that multiple *violons* were used in this context is H397. We have already seen that each instrumental 'choir' in this work has two obbligato *dessus de violon* lines (Ex.2.14); that all four *violons* play where there are simply two unlabelled G1 lines is perhaps suggested by one instance where the last note of such a trio passage (both parts in unison) appears in the *dessus* line of both instrumental 'choirs' (III, 37^v).
31. Instances where one labelling covers both lines together are of no help in establishing whether one or more instruments were intended on individual lines.
32. See H10, H42, H54, H74, H78, H79, H100, H129, H133, H135-7, H146, H161, H190, H206, H207, H219, H223, H224, H225, H260, H274, H314, H340, H353, H355a, H357, H365, H365a, H391, H410, H418, H422, H516, H532, H534, H536, H537. Singular labelling also occurs throughout H123-5 (supporting the information given in the titles of these works - see n.24) and in H34 and H434 (which might suggest that in these cases the labelling 'les 2 vions' may be taken literally after all). The appearance of the plural 'seuls' in such a context as 'pr vion et fl seuls' has not been taken to undermine otherwise singular labelling.

contradiction.³³ However, in both H204 and H409 the plural is used on two separate occasions, perhaps suggesting that these may be further instances where Charpentier intended multiple *violons* on a part.

But such singular and plural labelling may be potentially misleading. It is possible that Charpentier used the singular as a generic term and not specifically as an indication of one to a part. Indeed, in H372, the lines illustrated in Ex.2.13 (where it is revealed that there are two instruments on the upper part) are deceptively labelled in the singular at the start of the passage (Ex.2.20). Charpentier's use of the plural may be similarly misleading. He may have used it as a means of describing to the individual player what is going on generally in the music (i.e. 'a passage involving violins') and not necessarily as an indication of multiple instruments on a part.³⁴

We may be even less certain of Charpentier's intentions in works where the *violon* parts are labelled like those in Ex.2.21. Here each line is initially labelled in the singular in the margin, but in the plural on its actual entry. Several other works contain both singular and plural labelling. The labelling in one of these (H85) is reproduced in Chapter 4, where Charpentier's labelling of *flûte* lines in the same

33. See H50, H64, H202a, H202, H329.

34. One particular instance where consistently singular labelling may hide the use of multiple instruments is in the set of *leçons de ténèbres* H135-7; see pp.129-30.

context is examined.³⁵ It will be shown then that where Charpentier uses a mixture of singular and plural labelling, it is not a deliberate attempt to change the forces involved at a particular point, and probably not the result of the generic term being used after the establishment of the plural at the start of a work, but purely due to inconsistency.³⁶

Tailles/Quintes de violon

Eppelsheim and Duron draw attention to one passage in *Médée* where the part for the *quintes de violon* extends down to *B* and thus out of the range of an instrument tuned *c - g - d' - a'*.³⁷ I have located a further instance in H485, where, as Ex.2.22 demonstrates, the instrumental C3 line extends down to *B* flat in a written-out doubling of a vocal line (stave 4, b.7). After identifying this occurrence in a small number of other contemporary sources, Duron considers the possibility that either *scordatura* or a different instrument may have been required, though he reaches no

35. Other works involving a mixture of singular and plural labelling of *violon* parts are H3, H9, H162, H208, H417, H355 and H420. In H6, H416 and H531 a one-off plural labelling of one part may be a mistake.

36. A mixture of 'violon' and 'violons' is also found on obligato *dessus* lines in *Médée*. Though there is a tendency for the plural to be used either where no voices or multiple voices are involved, and the singular where solo voices are being accompanied, there are exceptions (see pp.32, 81 and 114). This, together with the fact that 'violon' becomes 'violons' mid-passage on the page-turn 62-3, suggests a measure of inconsistency here too. There is a single instance where Charpentier clearly specifies a single *violon* on each line: on p.136 the two parts are labelled 'Un violon'.

37. Jürgen Eppelsheim, *Das Orchester in den Werken Jean-Baptiste Lullys* (Tutzing: Schneider, 1961), pp.53-4; Duron, 'L'orchestre à cordes français', pp.266-9. For an illustration see Ex.19.6 (stave 4, b.2).

conclusion. Similar hypotheses are made by Eppelsheim, but he also suggests that the instance in *Médée* might simply be the result of a misplaced leger line and that the note *d* was intended. Certainly, it is fairly easy to explain the instance in Ex.2.22 as an oversight; it is clearly possible that, in copying the vocal line into the new clef, Charpentier simply overlooked the lower limit of the viola's compass.

Basses de Violon

In describing the instrumentation of his *Sonate*, Charpentier specifies 'une basse de violon a 5 cordes'. If the suggested date of c.1685-6 is accurate, this may be the earliest evidence of this instrument's use.³⁸ It clearly predates Muffat's description (in 1698) of 'une petite Basse à la Française, que les Italiens appellent *Violoncino*',³⁹ taken by some commentators to be a reference to the five-stringed *basse de violon*.⁴⁰ It is as late as 1714 that we find 'la seule preuve formelle de la présence de basse de violon à cinq cordes au sein de l'orchestre de l'Opéra';⁴¹ according to one source, the

38. See p.35.

39. Georg Muffat, *Florilegium Secundum*, ed. Heinrich Rietsche, *Denkmäler der Tonkunst in Österreich*, II/2, 4 (Graz: Akademische Druck-u. Verlagsanstalt, 1959), p.48.

40. See Edmond Lemaître, 'L'orchestre dans le théâtre lyrique français chez les continuateurs de Lully, 1687-1715', *RMFC*, xxiv (1986), 107-27 (p.120) and Sylvette Milliot, 'Réflexions et recherches sur la viole de gambe et le violoncelle en France', *RMFC*, iv (1964), 179-238 (p.229). Mary Cyr, however ('*Basses and basse continue* in the orchestra of the Paris Opéra 1700-1764', *EM*, x (1982), 155-70 (p.158)), is of the opinion that Muffat was simply referring to the four-stringed instrument.

41. Lemaître, 'L'orchestre' (1986), p.119.

orage in 3, iv of Matho's *Arion* requires the following:⁴²

Basses de violles

4 basses de violons a 5 cordes

4 basses de violons a 4 cordes

Bassons (and, according to labelling on the first page only, 'basses de violon a l'octave. M^r de Montéclair M^r theobald et 2 Serpens')

The four-stringed *basse de violon* (tuned *B' flat - F - c - g*) remained in use until well after the turn of the century. Corrette, writing in 1741, explained that it had disappeared some 25-30 years earlier.⁴³ There is some disagreement about the tuning of the five-stringed instrument. Milliot and Cyr claim that it was tuned to *C - G - d - a - d'* on the basis of information provided (considerably later) by La Borde (1780) and Momigny (1818).⁴⁴ Lemaître, meanwhile, refers to Joseph Sauveur's *Principes* (1701), which gives 'French' and 'Italian' tunings for the *basse de violon*.⁴⁵ If we accept (as Lemaître suggests) that Sauveur is mistaken when he identifies the lowest string as *A'* rather than *B' flat*, his 'French' tuning for the five-stringed *basse de violon* is that of the four-stringed instrument with an added *d'* string: *B' flat - F - c - g - d'*. His 'Italian' tuning is that of the cello with the additional string placed a

42. Cited in Caroline Wood, 'Orchestra and Spectacle in the *tragédie en musique* 1673-1715: oracle, *sommeil* and *tempête*', *PRMA*, cviii (1981-2), 25-46 (p.45).

43. Michel Corrette, *Méthode théorique et pratique pour apprendre en peu de temps le violoncelle dans sa perfection* (Paris, 1741; repr. Geneva: Minkoff, 1972), Préface.

44. Milliot, 'Reflexions et recherches', p.228; Cyr, '*Basses et basse continue*', p.158.

45. Joseph Sauveur, *Principes d'acoustique et de musique* (Paris, 1701); cited in Lemaître, 'L'orchestre' (1986), pp.121-2.

fifth, rather than a fourth, above *a*: *C - G - d - a - e'*. In describing the 'basse de violon a 5 cordes' used in Charpentier's *Sonate* as a 'cello', Sadie implies that it would have had this 'Italian' tuning: 'the range of the part is *D* to *b'* flat, quite easily managed on an instrument with an *e'* string above the *a*'.⁴⁶

In five scores in the autographs, lines followed by *basses de violon* extend down to *B'* flat. Three of these are theatrical works (*Médée* and the Comédie-Française works H494 and H496), and two are sacred, one instrumental (H513), the other vocal (H128).⁴⁷ Since there would seem little point writing the lower note if it was unobtainable, the instruments Charpentier had in mind in these instances must either have had only four strings, or five strings tuned according to Sauveur's 'French' way. Certainly the range of the part in the *Sonate* would still be possible on an instrument with *d'* as its top string; Sauveur himself comments that this tuning would extend the compass of the instrument to *b'*.⁴⁸ Whatever the case, the passages in this work where the instrument is used as a soloist clearly make use of the extended top range. The *basse de violon*, like the *basse de viole*, is given two solo movements: the 'Recit de la basse de violon' and the 'Bouree' that follows (Ex.2.23); in both, an accompaniment is provided by the *basse de viole*, *clavecin* and *théorbe*. As the 'Recit' in particular illustrates, Charpentier had in mind a virtuoso player.

46. Sadie, 'Charpentier and the early French ensemble sonata', p.335.

47. The two instances of *B'* flat in H128 may be seen in Ex.19.1 (f.14, system 3, b.12; f.15, last bar).

48. See n.45.

This kind of solo writing occurs nowhere else in Charpentier's autographs. There are, however, two other instances in the autographs where Charpentier may have intended a *basse de violon* to be briefly independent from the continuo line. In each case, though, the instrument concerned is not actually specified, and, as indicated earlier, it is uncertain whether the given player - 'Marchand' - was a *basse de violon* or *basse de viole* player.⁴⁹ In Ex.2.24 (from H206) the rubric 'icy monsieur Marchand se separe' in the continuo part (system 4, bb.3-5) indicates the point at which Marchand leaves the continuo line to take up a separate line (albeit one which is in unison with the upper string parts). Where this line ends (system 5, b.3), an annotation in the continuo part reads 'M^r Marchand pere se rejoint', indicating his return to the continuo group. This unusually-scored passage is repeated on the following page, with the indication 'M^r Marchand pere' appearing once again beside the line in question. The extension of the line up to *g*' suggests that if Marchand was a bass violinist and (as was usually the case) restricted to first position, he must have been intended to play a five-stringed instrument. If not, he must have been a bass viol player.⁵⁰ The other instance where Marchand has an independent line is in the Comédie-Française work, *Circé* (Ex.2.25, stave 2).⁵¹ Here the line stays in the bass clef and rises only to *e*'. Since we might expect an obbligato *basse de viole* part to

49. See pp.6-7.

50. Charpentier's writing for viols is discussed in Chapter 3.

51. There are brief passages in other Comédie-Française works where the continuo stave intermittently contains a second (melodic) bass line (H500, XVIII, 8-8^v; H501, XVIII, 19^v; H502, XVIII, 43^v-45); none of these is labelled, however.

exploit the instrument's upper register, a *basse de violon* might well seem more likely here.

In all other instances, Charpentier's *basse de violon* is restricted to accompanying.

There is just one instance where the evidence may suggest that a five-stringed instrument was intended. The set of parts for the Mass *Assumpta est Maria* contains one book for 'Basse Continue de Violon'. This is one of the four instrumental parts containing the trio version of the work's *symphonies*.⁵² Written largely in the bass clef, but with short passages in alto and tenor clefs, this part has a range of *D - b'*. Only a five-stringed instrument could cover this range, and the fact that the work dates from around the turn of the century, when we can be certain that this instrument was in use, further supports the idea that this is what Charpentier intended. Though the line would have been doubled at least by the organ, the fact that the high notes appear in the partbook strongly suggests that the bass violinist was intended to play them.

A study of the range of instrumental bass lines in four- or five-part passages, and of bass lines (other than shared continuo lines) which are specifically labelled 'basse de violon' or 'violon' is inconclusive. A survey of such lines in works of all genres (but not including passages where doubling is indicated verbally) reveals that in the majority of cases (over 60), the highest note is *d'*;⁵³ in some 30 others it rises only to

52. See pp.xvi-xvii.

53. See, for example, H162, H219 and H432.

c' or lower.⁵⁴ It extends to e' flat or e' in fewer than 20 pieces.⁵⁵ There are no instances where such lines rise above this.⁵⁶ On the one hand, this may be taken to indicate that Charpentier was writing with the four-stringed instrument in mind. On the other, we might well expect such bass lines to stay within this range anyway. It is significant that the range of the *basse de violon* part in those sections of the *Sonate* where the instrument is restricted to accompanying extend only up to d'. In short, we cannot assume that bass lines extending only up to d' or e' were written with the four-stringed instrument in mind; it could be that the lack of solo writing like that in the *Sonate* disguises the use of the five-stringed instrument.

Multiple stopping

Multiple stops (mainly double, but occasionally triple and quadruple) became a feature of the virtuosic violin music conceived in Italy in the early seventeenth century; they were used particularly enthusiastically by Marini, but also by Farina and Grandi. Later in the century, the German composers Biber and Walther developed the technique further, the former writing some examples which were

54. See, for example, H225, H228 and H531.

55. See, for example, H230, H365 and H513.

56. Similar observations may be made in *Médée*, where the highest note in most *tous* sections is d', with e' featuring in just two passages (pp.79, 132). Even in a section for divided basses (4, ix), the highest note of the upper line - using F3 - still only reaches d', while the lower line, beginning in the clef F3 and changing to F4, rises to e' flat. Milliot's discussion about the clefs used here ('Réflexions', pp.222-3) is made invalid by the fact that she has misread the score; she claims that the lower part uses F4 throughout and that the upper part reverts to F4 during the section.

playable only by using *scordatura*. The French, meanwhile, who produced no solo violin music in the seventeenth century, did not adopt such virtuosic techniques.⁵⁷ It is hardly surprising, then, to find that there are no instances in the autographs where we can be sure that a violinist was required to play a chord, though on a few occasions this may have been Charpentier's intention.

It is possible, for instance, that the two unspecified *dessus* parts in the *Élévation* (H408) were intended for *violons*. This piece is also scored for two viols as well as a continuo group comprising 'basse de violon et clavecim'. Since the two viol parts are clearly labelled '1^{re} viole' and 'S^{de} viole', it seems unlikely that the *dessus* instruments are also viols. Thus they must either be *flûtes* or *violons* (or some combination of the two); the range of the parts ($g' - c'''$ and $g' - g''$) is inconclusive. At the start of the piece there is a shared *dessus* staff, though this eventually divides into two. It is on the last page of the piece, at the start of the last phrase, that each *dessus* line contains two notes stemmed together (Ex.2.26, b.2). This clearly implies either that each line is played by multiple instruments, or by single *violons* which double stop at the point in question. A third possibility, which arises from the fact that the two 'chords' have a note in common (c'' sharp), is that double stopping is only absolutely necessary in one of the parts. The argument for double stopping in this instance is

57. Violin technique and music in different countries in the seventeenth century are discussed in David D. Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music* (London: OUP, 1965; paperback repr. Oxford: Clarendon Press, OUP, 1990), parts two and three; for discussion specifically of multiple stopping see pp.166-70, 271-7. See also the entry 'Multiple stopping' by Sonya Monosoff in *NG*, xii, 776.

strengthened by the fact that throughout the piece Charpentier uses the device freely in the viol parts. It is feasible that he decided to try out the device on a single occasion in parts played by violins; certainly, the chords in question would not cause particular difficulty. Unfortunately, the fact that the notes are stemmed together cannot be taken as confirmation of double stopping. In fact, in a number of instances where Charpentier calls for double stopping in viol parts, he stems notes separately, as in bars 4-6 of Ex.2.26 (staves 3 and 4).⁵⁸ And sometimes when two parts on one staff are undoubtedly played by different instruments, Charpentier stems the notes together, as in Ex.2.27; here, the *custos* in each part at the end of system 1 confirms that the notes stemmed together at the start of the next line are played by different instruments.

Remaining examples of possible double stopping in *violon* parts are even more dubious. In Ex.2.28 (upper staff, b.3, third beat) it is unclear whether Charpentier intended two notes, or if he had a change of mind, or made a mistake; in any case, the intended instrument is unspecified. In H546, we have no information about the number of players involved in the piece to shed light on how the divisions in the two inner parts at the start were intended to be achieved (Ex.2.29). The same is true of other occasional unmarked divisions of inner parts, like that in Ex.2.16. Given the rarity of double stops in Charpentier's *violon* lines, it is more likely in these latter

58. Such a practice, however, is not peculiar to Charpentier; it occurs, for instance, in the viol music of Marais.

instances that the notes in question were taken by different players.⁵⁹

59. At first sight, a further example of double stopping in a *violon* part occurs in H100 (IV, 22^v): on the microfilm, the line in question - clearly labelled in the singular - appears to contain two notes at a cadence point. However, closer inspection reveals that Charpentier added the second note as a replacement after attempting to erase the first.

Chapter 3

Scoring: *Violas*

One or more viols are assigned independent lines in 18 of Charpentier's autograph scores. These works are listed in Table 3.1, together with a brief summary of labelling, clefs and other relevant information.¹

Table 3.1
Works in which one or more viols are assigned independent lines

A. Four viol parts

H545 *Concert pour quatre parties de violes*

Scored for G2, C1, C3, F4, but including four passages for G2, G2, F4, two of which are labelled 'trio de violes seules'.

B. Two viol parts using C3/C4/F4

H408 *Elévation*

Labelling at the start and clefs used throughout:

1^{re} viole C3/C4/F4

S^{de} viole C4/F4

The work is also scored for a continuo group of 'basse de violon et clavecim', two unspecified instrumental *dessus* and three vocal soloists (G2, C1, F4). The viols play both simultaneously with and independently of the two *dessus* instruments.

H488 *La descente d'Orphée aux enfers*

Labelling at the first entry of the viols (XIII, 48^v), repeated later (XIII, 51^v):²

P^{re} viole C3

S^{de} viole C4/C3

A 'T^{eme} viole' doubles the *clavecin* on the continuo line. This ensemble enters shortly after the start of Act II, which is set in 'L'Enfer'. It plays a 'Prelude' and

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1. Charpentier's use of the viol in the continuo body is discussed separately; see Chapter 7, especially pp.209-13.
 2. Duron's reproduction of this labelling ('L'orchestre de Marc-Antoine Charpentier', p.39) is in error.

thereafter accompanies Orphée (*haute-contre*). This ensemble is never combined with the two unspecified *dessus* instruments used at other points in the work.³

H100 *Ritornelles pour la p[remière] leçon de ténèbres du Vendredi s[ain]t*
This work comprises a 'Prelude' and six 'ritornelles'; just three of the latter are intended for 'Les violes'. They comprise respectively seven, eleven and seven bars, and use the following combination of clefs:

C3

C4

F4 [figured]

Apparently for identification purposes, these three 'ritornelles' are labelled with the nonsense words 'tic', 'nic' and 'fric'. This distinguishes them from the other three which are played by *violons* (labelled 'tac', 'nac' and 'frac').

C. Single obbligato parts⁴

H179 *Psalmus David septuagesimus quintus*

Two identical *ritournelles* of some seven bars each, scored for 'viole' (in the clef C4) and continuo; both conclude a passage sung by a soloist.

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3. The appearance of the directive 'avec sourdines' in a passage involving this viol ensemble (XIII, 49) is discussed on p.484.
 4. The identification by Sadie ('Charpentier and the early French ensemble sonata', pp.332, 334) of a briefly independent bass viol part in Charpentier's *Troisième leçon du Mercredi [saint]* (H98) is erroneous. On IV, 20^v there are three-and-a-half bars at the end of a section where Charpentier writes the vocal part and continuo line one after the other on the same staff rather than in the usual vertical arrangement. Sadie has presumably drawn her conclusion from the fact that the latter is simply labelled 'basse de viole' and is unfigured. However, these few bars are a continuation of a bass line which is figured, and it seems improbable that the chord-playing instrument would suddenly stop playing at this point. It is more likely, therefore, that the bass viol is used as a doubling instrument, and not as a soloist. It is interesting to note that in adopting a similar layout on the previous page, Charpentier simply labels the continuo line 'clavecin', with no reference to the bass viol. Thus his labelling is simply inconsistent; as this thesis demonstrates, this is not unusual.

H105 *P[remiè]re leçon du Vendredi s[ain]t*

Scored for voice (C1), 'viole' (C1) and continuo.⁵ In the opening section of the piece the viol plays simultaneously with the solo voice, but thereafter it is reserved for *ritournelles* which conclude nine of the remaining 13 vocal sections.

H548 *Sonate*

Separate partbook for 'Basse de Viole', written in the clefs C3 and C4. The various roles given to this instrument are discussed shortly.

D. Two obbligato viol parts essentially using the clef G1

In the following works the viols have three functions: they are used in interludes scored for instrumental trio, as obbligato instruments in vocal passages, and also as doubling instruments. Though doubling may be written out in full, there are many instances where it is indicated verbally; most often the second viol is instructed to double the vocal C1 line, though doubling of a G2 line is sometimes called for. Occasionally where the instruments continue alone after passages of verbally-indicated doubling, their parts briefly maintain the clefs used for the vocal lines. Each work listed here is accompanied by examples of the labelling used to indicate the viols.

H83 'les 2 violes'; 'les deux dessus'; 'P^r'; 'S^d'

H195 'P^r dessus'; 'Viol'; 'Viole'; 'les 2 viol.'; 'P^r'; 'S^d'

H333⁶ 'petites violes'; 'P^r dessus'; 'S^d dessus'; 'viol'; 'instr'

H339 'viole'; 'viol'; 'les 2 dess de viol'

H412 'viol'; 'P^r dess. de viol'; 'S^d dess. de viol'; 'les 2 dess.'

H413⁷ 'viol'; 'P^r des'; 'S^d dess.'

5. Although Adrian P. Rose, 'Marc-Antoine Charpentier's *Première Leçon du Vendredi Saint* - An Important Source of Music for Solo Treble Viol', *Chelys*, xiii (1984), 47-60 (pp.50, 59, n.27), claims that the obbligato line is labelled for the first time only on IV, 41^v, it is actually labelled 'viole' at the start of the piece.

6. The use of treble viols to double the continuo line at two points in this work is discussed on pp.212-13.

7. Organ doubling of the instrumental parts in this work is discussed on p.229.

- H482 'viol'; 'S^d violle'
- H483 'violes'; 'viol'; 'S^{de} violle'
Viols are also mentioned in the verbal direction at the end of the first part of the work: 'apres quoy lon jouë le petit air de violes qui est aprez le choeur des anges'. In this work, the viols share their lines with 'flutes', though they do have some independence.⁸
- H483a The parts themselves are ambiguously labelled 'viol'. However, other verbal indications specify viols: 'les violes icy recommencent leur menuet comme cy devant'; 'Second couplet de la bergere Talon apres le menuet des violes'. As in H483, the viols share their lines with 'flutes', though they have some independence.
- H486 'P^{re} viole'; 'S^{de} viole'; 'viol'; 'les 2 dess de viol'; 'P^r dessus'; 'S^d dessus'; 'S^d des de viol'
- H487 'violes'; 'viole'; 'viol'
(score) The two dessus lines are shared with 'flutes'.
- H487a 'viole'; 'violes'
(partbooks) The two instrumental *dessus* partbooks are shared with 'flutes'.⁹

All but one of these latter works were intended for the Guise musicians; the exception - H333 - may also be linked tentatively with this performing group.¹⁰ As Table 3.1 demonstrates, Charpentier uses the more ambiguous term 'viol' alongside 'viole' in many of these works. Since this is an abbreviation which, on other occasions, functions as shorthand for 'violon' (see, for instance, [Ex.7.19](#) and the accompanying discussion), it is unclear in works containing only this contraction which of the two instruments Charpentier had in mind. This is the case in H415,

8. That the treble viols were briefly intended to function as continuo instruments in one passage of this work is discussed on p.212.

9. The partbook in this set intended for the bass viol essentially contains a doubling of the continuo line, with repeated notes occasionally substituted for longer ones.

10. See pp.201, 297-8.

where Charpentier describes the two obbligato instruments as 'P^r des de viol' and 'S^d dess de viol'. However, the fact that this work is intended for the Guise musicians and is clearly comparable in scoring to works cited above, suggests that the intended instruments were most probably viols. In turn, we can conjecture that these must also be the unspecified *dessus* instruments required in the 'Prologue' of this work (H415a), which was to be inserted in H415 after the 'Praeludium'. Since viols are specified alongside 'flutes' in both H483 and H483a (an alternative to the original 'Seconde Partie' of H483), it seems certain that Charpentier also had them in mind for H483b, which is another alternative 'Second part'. The original version of H193 and the four works H345, H414, H484 and H489 are all similarly scored and are also destined for the Guise household; in each case the two instrumental *dessus* are unidentified and therefore might well have been viols.¹¹ The link between H481 (*Actéon*) and the Guise establishment is more tenuous. While the score contains (on one occasion only) the name of the Guise singer 'Brion', neither the vocal scoring nor the labelling are typical of the 'Guise' works; furthermore, the identification of just one of the singers is also uncharacteristic of the Guise scores. But given that such a connection might exist, it must be considered that the unspecified *dessus* instruments

11. The ink colour of the annotations indicating 'flutes' and 'vions' on the *dessus* lines in H193 suggests that they were added when the work was revised for the Jesuits.

in H481 (and in the reworking, H481a) may have been viols.¹²

Details of all these works, together with any labelling used in the *dessus* parts, are given in Table 3.2:

Table 3.2
Works where two obligato *dessus* lines may be played (or shared) by viols

H193	'P ^r des'; 'P ^r dess'; 'S ^d des'; '2 ^d des'; 'P ^r '; 'P ^r et S ^d '; 'les deux des' ¹³
H345	'P ^r '; 'S ^d '
H414	no labels
H415	'P ^r des de viol'; 'S ^d des de viol'
H415a	no labels
H481	'les instrumens'
H481a	no labels
H483b	no labels
H484	'instr'; 'instrumens'
H489	no labels

12. In H481a the expansion of one of the *choeurs* from its original four parts (G2 - C1 - C3 - C4) to five (with an extra C1), is more in keeping with Guise choral scoring. Also in this version we find the initials 'MB' beside a line sung by Actéon. This abbreviation is used elsewhere in the *Meslanges* (H83) to indicate the Guise singer Brion; thus it appears that she was involved in both H481 and H481a. The possible destination of both versions is considered in Andrew Charles Parmley, 'The *Pastorales*, *Intermèdes*, and Incidental Music of Marc-Antoine Charpentier', 3 vols (doctoral thesis, University of London, 1988), i, 44.

13. As far as it is possible to tell, these labellings are those present in the original version.

In his treatise of 1687, Rousseau identified four members of the viol family, all of different sizes: 'Dessus', 'Haute-Contre', 'Taille' and 'Basse'. While the 'Haute-Contre' and 'Taille' were tuned in unison in Italian music (a fifth above the bass), they were tuned differently in France:

on accorderoit la Taille une Quarte plus haut que la Basse, la Haute-Contre une Quarte plus haut que la Taille, & le Dessus un Ton plus haut que la Haute-Contre, à l'Octave de la Basse.¹⁴

Some 50 years earlier, Mersenne had written that in tuning the *haute-contre* the interval of a third should be placed between the fourth and fifth strings (and not the third and fourth, as is the case with the other viols). Thus we arrive at the following tunings for the four members of the family:¹⁵

<i>Dessus</i>	<i>d</i>	<i>g</i>	<i>c'</i>	<i>e'</i>	<i>a'</i>	<i>d''</i>
<i>Haute-contre</i>	<i>c</i>	<i>f</i>	<i>a</i>	<i>d'</i>	<i>g'</i>	<i>c''</i>
<i>Taille</i>	<i>G</i>	<i>c</i>	<i>f</i>	<i>a</i>	<i>d'</i>	<i>g'</i>
<i>Basse</i>	<i>D</i>	<i>G</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>d'</i>

Rousseau attributed to his teacher Sainte-Colombe the addition to the bass viol of a seventh string (*A*), as well as the introduction in France of 'cordes filées d'argent' for

14. Jean Rousseau, *Traité de la viole* (Paris, 1687), p.21.

15. Marin Mersenne, *Harmonie universelle, contenant la théorie et la pratique de la musique* (Paris, 1636), Livre Quatrieme des Instrumens, p.202: 'Quant à la Haute-contre, son accord est seulement different de celuy des autre parties, en ce que la 3 & 4 chorde font la Quarte à l'ouvert, & que la 4 & la 5 font la Tierce majeure à vuide, ...'.

the three lowest.¹⁶ These changes may have taken place around 1670.¹⁷

Since the *taille* and *haute-contre* 'semblent être tombées en désuétude' between 1670 and 1680, Bol speculates that Charpentier's *Concert pour quatre parties de violes* was 'une des dernières compositions françaises pour un ensemble complet de violes'.¹⁸

This work appears to continue in the tradition of the *fantasies* written in the first half of the seventeenth century, ensemble pieces which were most commonly performed by a group of viols with a keyboard auxiliary.¹⁹ Closer in date to Charpentier, ensemble music for viols was composed by Louis Couperin and Henry Du Mont. Cohen claims that the latter's *Meslanges* of 1657 is the earliest source to refer to an unaccompanied ensemble of viols;²⁰ in his preface, Du Mont writes that two *Allemandes* in the collection may be performed by an ensemble of three viols with or without keyboard accompaniment.²¹

16. Rousseau, *Traité de la viole*, pp.24-5.

17. Hans Bol, *La basse de viole du temps de Marin Marais et d'Antoine Forqueray*, Utrechtse Bijdragen tot de Muziekwetenschap, 7 (Bilthoven: Creighton, 1973), pp.16-17.

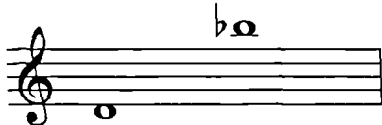
18. Bol, *La basse de viole*, pp.10, 27.


19. This tradition is discussed by Albert Cohen in 'The *Fantaisie* for Instrumental Ensemble in Seventeenth-Century France - Its Origin and Significance', *MQ*, xlviii (1962), 234-43.

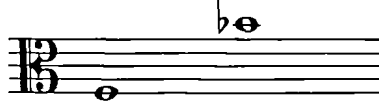
20. Albert Cohen, 'A Study of Instrumental Ensemble Practice in Seventeenth-Century France', *GSI*, xv (1962), 3-17 (pp.11, 15).


21. Henry Du Mont, *Meslanges a II. III. IV. et V. parties avec la basse-continuë* (Paris, 1657), 'Au lecteur'.

There is certainly no suggestion in the score of H545 that a keyboard accompaniment was intended. The range of the four parts would appear to suit the compass of the four members of the family described by Mersenne and Rousseau;²² we might therefore be able to take literally a single reference by Charpentier to 'la taille' in the margin of the C3 line:

G2: 

C1: 

C3: 

F4: 

Hitchcock, however, suggests that the piece may not have been conceived for viols:

The title was written later than the music. Although it specifies viols, the clefs used in the score are those normally used by Charpentier for an ensemble of violin-family instruments.²³

Unfortunately, I have not been able to verify whether the work's title was a later

22. The suitability of this piece for such an ensemble was confirmed by Anthea Smith in personal correspondence.

23. Hitchcock, *Catalogue*, p.401.

addition. Certainly, instances of the annotation 'trio de violes seules' which occur in the course of the work do not appear to have been squeezed in as afterthoughts. The second part of Hitchcock's observation is incorrect. As we have seen, Charpentier's usual scoring for violins in four parts uses the clefs G1 - C1 - C2 - F4. This arrangement has only two clefs in common with those used in H545 (C1 and F4). While it is true that Charpentier does not normally notate his viol parts in the treble clef, he does not normally notate his violon parts in it either. And although Charpentier does use the alto clef on the relatively few instances where he writes for *violons* in five parts, Table 3.1 demonstrates that he also uses it on several occasions for his viol parts. Indeed, all the clefs except G2 appear elsewhere in Charpentier's viol music.

However, suspicions about the intended scoring are further raised by another aspect of the score. Hitchcock hints at this in a more recent publication, where he comments that the work involves 'an orchestra of viols in four parts'.²⁴ It was noted earlier that the work contains passages scored for the trio G2 - G2 - F4. The layout adopted for two of these is illustrated in Ex.3.1 (bb.9-17, 25 onwards). Here, both upper parts share the G2 line; at bar 17, where the four-part scoring resumes, we find the word 'ensemble', which can presumably be interpreted as 'unison'. This surely counters any suggestion that the instrument playing the lower G2 line in the trio passages is the *haute-contre*; instead, it confirms that the *dessus* lines in the

24. H. Wiley Hitchcock, *Marc-Antoine Charpentier*, Oxford Studies of Composers, 23 (Oxford: OUP, 1990), p.82.

four-part passages are played by (at least) two instruments. In addition, Ex.3.1 demonstrates that Charpentier's ensemble also comprised two basses. Towards the end of the first system the bass line is labelled 'premiere basse seule' and on the third system, 'seconde basse seule'. These instruments presumably play in unison throughout the rest of the piece, apart from at the end of the 'Prelude' where the line contains two notes (*D* and *d*), and possibly in the two trio passages in the 'Sarabande', where they might also alternate. Since music for viol consort does not normally involve such orchestral-style doubling, as this creates intonation problems, this might be a stronger reason for querying the intended instrumentation. Yet this is not the only place in the autographs where Charpentier overtly requests unison viols. Another instance (albeit in a different context) occurs in H486 where the composer indicates the doubling of a single vocal line by both *dessus de viole*: 'les 2 dess de viol avec Gr M' (Ex.3.2).²⁵

In the *Sonate*, the part for 'Basse de Viole' covers the following range:



It plays in eight of the work's nine movements, functioning both as a soloist and as an accompanist.²⁶ These varying roles may be summarized as follows (movements

25. i.e. 'the two treble viols with [the Guise singer] Grandmaison'.

26. The role of the bass viol in this work is discussed in Julie Anne Sadie, *The Bass Viol in French Baroque Chamber Music*, Studies in Musicology, 26 (Ann Arbor: UMI Research Press, 1980).

are labelled as they appear in the 'Basse de Viole' partbook):

'Grave': The *basse de viole* has an independent inner part, including a few chords.

'Recit de la viole seule' and 'Sarabande': *Basse de viole* solo with *basse continue* accompaniment (comprising *basse de violon*, *clavecin* and *théorbe*).

'Recit de la basse de violon': The *basse de viole* doubles the continuo line; in the partbook this passage is labelled 'basse continue'.

'Bouree': The *basse de viole* part comprises some doubling of the continuo line and some independence, including some chords; the *basse de violon* is the soloist.

'Gavote': The *basse de viole* alternates with the *basse de violon* in doubling the continuo line; these alternations correspond to passages for *flûtes* and *dessus de violon* respectively. Where the *dessus* instruments play together, so do the melodic bass instruments. The *basse de viole* occasionally embellishes the continuo line, but there are no chords here.

'Gigue': *Basse de viole* 'Tacet'; *violon I* is the melody instrument and the *basse de violon* doubles the continuo line.

'Passecaille': The *basse de viole* doubles the continuo line; *flûte I* is the melody instrument and the *basse de violon* is 'Tacet'.

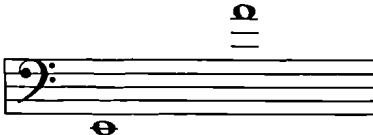
'Chaconne': Both melodic bass instruments double the continuo line, though the *basse de viole* has some independence, including chords. In one passage the *basse de violon* and *basse de viole* are used in turn to accompany the *dessus de violon* and *flûtes* respectively.

The suggested date of 1685-6 for this work makes it contemporary with four significant publications connected with the viol: the first *pièces de viole* of De Machy and Marais appeared respectively in 1685 and 1686, and treatises by Danoville and Rousseau were published in 1687. Charpentier's 'Recit de la viole

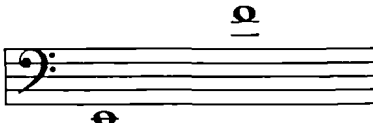
seule' and 'Sarabande' clearly reflect this interest in the bass viol as a solo instrument (Ex.3.3); the mixture of melodic and harmonic writing is characteristic of the *pièces de viole* of his contemporaries.

Chords are also a feature of the viol parts in H408, the ranges of which indicate that both must have been intended for *basse de viole*:

1^{re} viole:



S^{de} viole:



The image shows two musical staves, each with a bass clef. The first staff, labeled '1^{re} viole:', has a note on the bottom line (G2) and a note on the top line (G4). The second staff, labeled 'S^{de} viole:', also has a note on the bottom line (G2) and a note on the top line (G4). Both notes are marked with a circled 'o' and a double underline, indicating they are part of a chord.

With one exception, double and multiple stops in the early part of the work occur at cadences at section ends. Later, however, they occur more extensively, particularly in the lower of the two lines. As Ex.3.4 (staves 3 and 4) demonstrates, the two viols provide, in effect, a written-out continuo realization. In fact, a comparison of the second viol part (stave 4) with the continuo line (stave 8) reveals that the former actually incorporates a doubling of the latter. Such doubling is apparent at other points in the work, despite the appearance at first sight of completely independent viol parts. While some comparison may be drawn here with Marais's suites for two viols and continuo, where one of the 'solo' parts is frequently duplicated in the separate figured bass line, such doubling in H408 occurs only where the two viols

are joined by the *dessus* instruments, and not where they are used alone with the continuo.²⁷ This is well illustrated in the work's 'prelude' (Ex.3.5):²⁸ when the two *dessus* play, both viols are involved in doubling the continuo line to some extent; they regain their independence in the passages where the *dessus* rest. However, in the short five-part instrumental passage preceding the final full section of the work, there are five independent lines (Ex.3.6).

The ranges of the other independent viol parts which Charpentier notates in the alto and tenor clefs are as follows:

H100:

[*viole* I]:

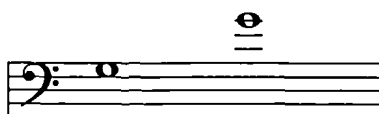


[*viole* II]:



H179

'*viole*':

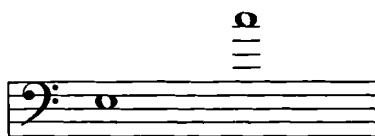


27. This point and others relating to Marais's style may be found in Clyde H. Thompson, 'Instrumental Style in Marin Marais's *Pièces de Violes*', *RMFC*, iii (1965), 73-89.

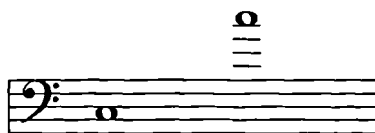
28. Ex.3.5 takes the form of a transcription since the manuscript is particularly difficult to read.

H488

'Pre viole':



'S^{de} viole':



Though the two upper parts in the 'ritornelles' in H100 lie quite high, they remain playable on *basses de violes*.²⁹ In the case of H179, it seems reasonable to assume that when not playing the obligato lines described in Table 3.1, the 'viole' would simply double the continuo line, thus indicating that this must also have been a *basse*. And in H488 the nature of the 'Pre viole' and 'S^{de} viole' parts suggests that *basses* were intended here too;³⁰ the passage of double stopping in Ex.3.7 (stave 2, bb.6-9) is particularly suggestive of this. It should be pointed out though that multiple stops (all double, with one exception) are used less extensively in the viol parts of this work and H100 than in the viol parts of the *Sonate* and H408. With the exception of the passage in Ex.3.7, they are reserved for chords at cadences.³¹

29. If a third viol doubled the figured bass line in this work, this must also have been a bass; moreover, in order to reach the lowest note (C) a seventh string would have been required. A similar observation may be made about the continuo viol part in *Les arts florissants*, which, according to the separate partbook, also extends down to C.

30. This was confirmed by Anthea Smith in personal correspondence.

31. A five-note chord occurs in the continuo line on XIII, 48^v (see Ex.7.27); this was presumably played by the 'T^{eme} viole'. Instances in other works where a continuo viol is required to play a chord at a cadence are discussed on p.210.

It has already been suggested that Charpentier's scoring for an ensemble of bass viols was not unique. The above-mentioned suites for two bass viols and continuo by Marais were published in his *Pièces à une et à deux violes* (1686-9), and two suites for three bass viols (in which the third viol plays the continuo line) are found in his *Pièces de violes, quatrième livre* (1717). Earlier than this, probably in the 1670s, Sainte-Colombe and his daughters are alleged to have played in an ensemble comprising two bass viols and a treble.³² And in March 1680, the *Mercure Galant* describes a concert involving an ensemble of three bass viols.³³ However, I have found no reference to works comparable with H408 and H488, where multiple bass viols are used as an accompaniment to voices.³⁴

In an article devoted to the viol part in H105, Rose identifies the instrument (which covers the following range) as a treble viol.³⁵



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32. Evrard Titon du Tillet, *Le Parnasse François* (Paris: 1732), p.624; quoted in Sadie, *The Bass Viol*, pp.2, 155 (n.7).
33. *Mercure Galant*, March 1680. Première Partie, pp.76-7; quoted in Sadie, *The Bass Viol*, pp.2, 155 (n.8).
34. Examples cited by Sadie of the bass viol in an accompanying role (*The Bass Viol*, pp.23-68) comprise only instances where there is a single obbligato line.
35. Rose, 'Marc-Antoine Charpentier's *Première Leçon du Vendredi Saint*.

He concludes that the part contains 'many of the principal idiomatic features ... in pregnant form' of the solo treble viol tradition which developed in France in the early eighteenth century.³⁶ The emergence of the treble viol as a solo instrument grew out of 'a desire to play bass viol music on a treble instrument'.³⁷ One way in which this seems apparent in H105 is in the use of double stops, double-stop trills and a triple stop (Ex.3.8 and Ex.3.9); the double-stop trills are apparently the earliest known written examples for the instrument. Rose suggests that other characteristics of the viol part in this work which recur in eighteenth-century solo music for the treble viol are the use of *style brisé* (the unstructured arpeggiation of chords) and careful consideration of bow direction.

Interest in the treble viol as a solo instrument led, in turn, to the development of the *pardessus de viole*, an instrument which lacked the low *d* string of the treble but gained instead *g*", enabling high passages equivalent to those found in solo bass viol music to be played much more easily.³⁸ However, since this instrument seems to have been an invention of the early eighteenth century, the two high-pitched viols used in the remaining works in Table 3.1 (and possibly those in Table 3.2) must presumably have been normal trebles. In some of these pieces Charpentier appears to specify this member of the family by his use of the term 'dessus de viole' (see

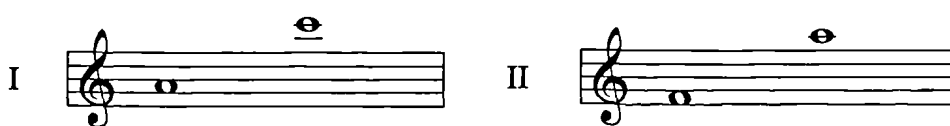
36. Rose, 'Marc-Antoine Charpentier's *Première Leçon du Vendredy Saint*', p.57.

37. Robert A. Green, 'The *pardessus de viole* and its literature', *EM*, x (1982), 300-7 (p.302).

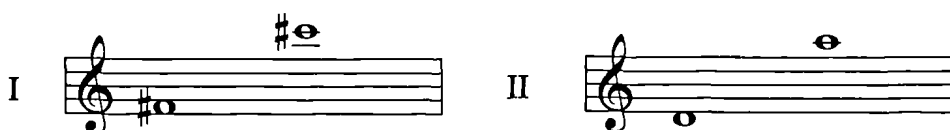
38. Green ('The *pardessus de viole*') discusses the origins and use of this instrument.

Table 3.1). The ranges of the viol parts (calculated from those lines which are written out, and not from passages where doubling is indicated verbally or where lines are shared with 'flutes') certainly fit the compass of the treble viol. Let us consider first those works in Table 3.1 where 'violes' are clearly specified:

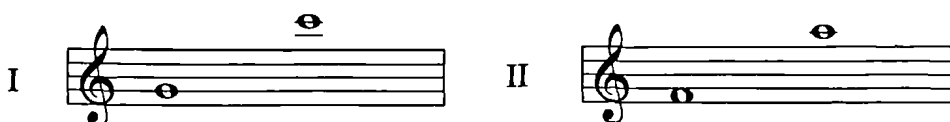
H83



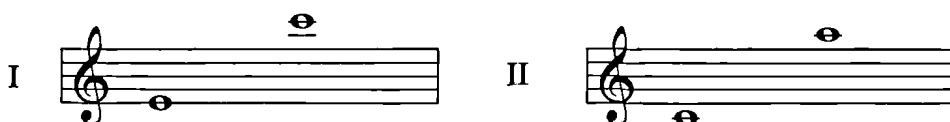
H195



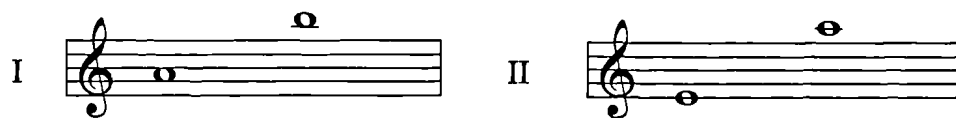
H333



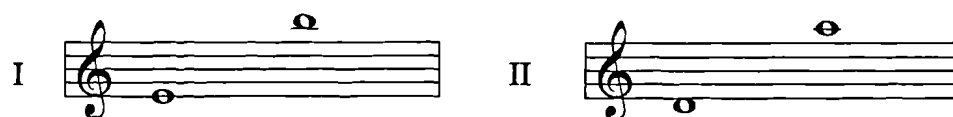
H339



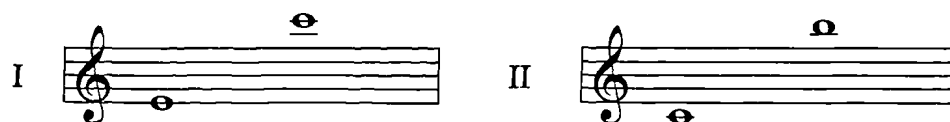
H412



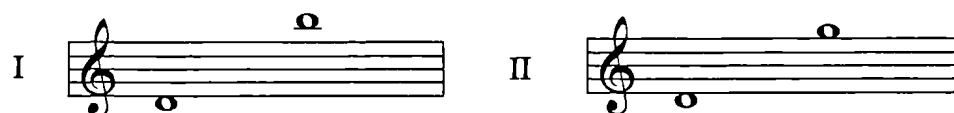
H413



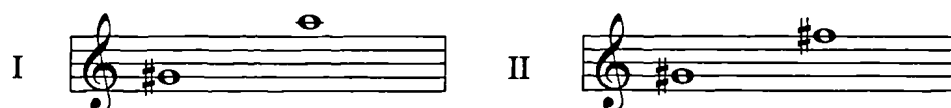
H482



H483³⁹

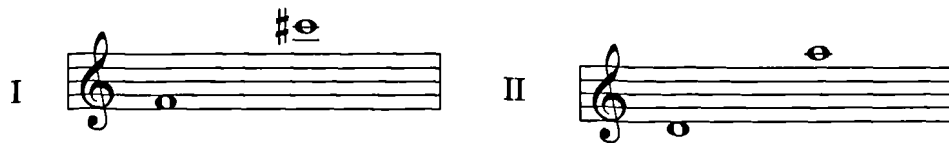


H483a

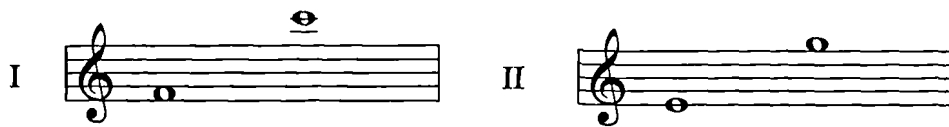


39. The *Symphonie* of this work includes passages for 'violes seules', though it is not always clear from Charpentier's labelling where they begin and end.

H486



H487



Two of these works further demonstrate Charpentier's use of double stopping in treble viol parts, though on a smaller scale than in H105. A single instance in H482 is seen in Ex.3.10 (upper stave, b.7). Two examples occur in H486: the verbal instructions 'jouez toutes les 2 notes' and 'jouez les deux' are unique in Charpentier's autographs (Ex.3.11, lower stave, b.8; Ex.3.12, lower stave, b.3).⁴⁰

Double stopping also appears to be a feature of three of the works in Table 3.2. In H415a there is a single instance in each part where there are two notes

40. A further example may occur in H413 (see VI, 79). The precise nature of the scoring at the point in question is unclear, though in similar passages elsewhere in the Guise works one viol plays the single written-out instrumental line while the other doubles the C1 vocal line. If this was the case here, Charpentier must have intended the two-note chord in the instrumental line to be achieved by double stopping. However, as the lower note of the chord would be the same note as that played by a viol doubling the vocal C1 line, the double stopping would not be essential. In H483, where the viols are doubled by 'flutes', the two notes which occur simultaneously in the lower instrumental part on XXI, 60 may have been shared between the two instruments.

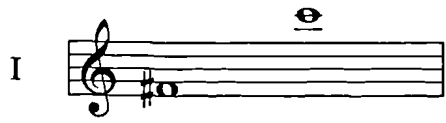
simultaneously (Ex.3.13, upper stave, b.5, and Ex.3.14, lower stave, b.2).⁴¹ In H345 there are four separate instances. On each occasion, the stave shared by two independent *dessus* instruments contains three notes, two of which are bracketed together and labelled either 'P^r' (Ex.3.15, b.7) or 'S^d' (Ex.3.15, b.13; Ex.3.16, b.6; Ex.3.17, b.10), apparently indicating which of the instruments should play the two notes. A similar example occurs in H193 (Ex.3.18, b.6). It is interesting to note that the multiple rests in Ex.3.16 (b.6) are comparable with those in Ex.2.26, from H408; in the first bar of the latter example, the four-note chord stopped by the 'S^{de} viole' (stave 4) is followed by a stack of four minim rests. While there is only slender evidence to suggest that Charpentier incorporated double stopping in violin parts,⁴² it was certainly a feature of his writing for viol. Thus the presence of chords in obbligato lines in H193, H345 and H415a may confirm existing suspicions that the intended instruments were viols. Certainly, the range of the parts both in these pieces and others in Table 3.2 are comparable with those in works where treble viols are actually specified:⁴³

41. What may be appear to be a third example occurs in a written-out repeat of Ex.3.14.

42. See pp.58-61.

43. It must be noted, however, that the extension up to *d'''* in H481 (still possible on the treble viol) is unique in these works, and may be seen as a further distinction between this piece and those more definitely associated with the Guise musicians.

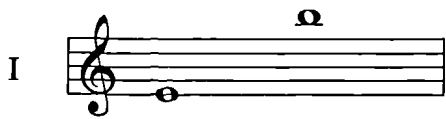
H193



H345



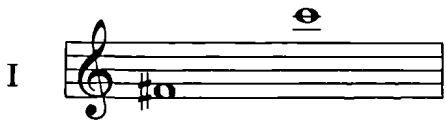
H414



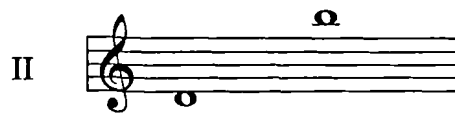
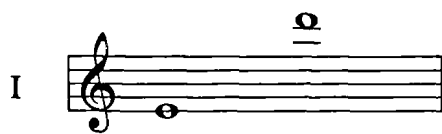
H415



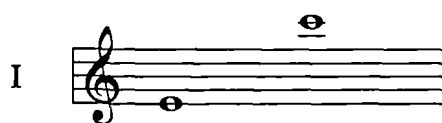
H415a



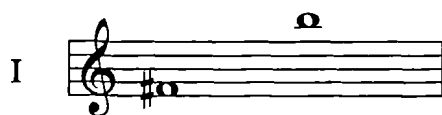
H481



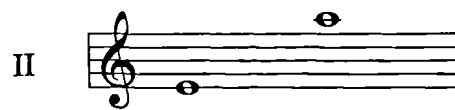
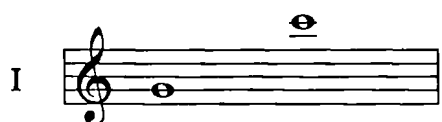
H481a



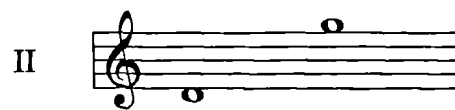
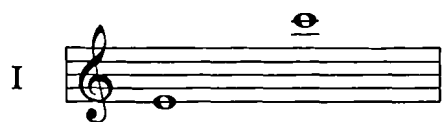
H483b



H484



H489



One further possible use of the treble viol in a Guise work remains to be discussed. It was noted earlier that the instruments required on the two *dessus* lines in H488 are unspecified. One clue, which to my knowledge has not been identified by any other commentator, may lie in Exx.3.19-21, where the two-note 'chords' in the lower G1 line bear some resemblance to the examples of double stopping in treble viol parts illustrated earlier (see the last bar of each example). However, commentators have used labellings in the score to suggest that instruments other than viols were intended. There are several places where the two lines are marked respectively 'Anth' and 'Pierot' (sometimes shortened to 'Pier' or 'Pierr'); these names are just visible in the margin of Ex.3.19. These have been identified as *flûte* players Antoine and Pierre Pièche.⁴⁴ On one occasion (XIII, 56), the two lines are labelled respectively 'Loulié' and 'Pier', and it has been assumed that Loulié's role in the piece was also as a *flûte* player.⁴⁵ There are various ways of interpreting this labelling. All three men may have been intended to play simultaneously, with Antoine and Loulié on the upper line and Pierre on the lower.⁴⁶ Alternatively, Loulié may have been used as a substitute for Antoine on one particular occasion. Another possibility (perhaps more far-fetched) is that Loulié, who was also a bass viol player, played in the sections of the work involving bass viols and then switched to the *flûte* when these passages were over, doubling the upper line; this might explain why his name appears for the first (and only) time on the first entry of the *dessus* instruments

44. See pp.17-18.

45. See p.3.

46. This is suggested by Ranum, 'Loulié' (1987), p.38.

following the last passage for the viols.⁴⁷

Whichever of these interpretations is adopted, the fact remains that only 'Pierot' is ever indicated on the lower *dessus* line: i.e. the line containing the 'double stops'. It is possible that his line was doubled by another (unnamed) *flûte* player.

Alternatively, if both Antoine and Loulié played throughout, one of them may have provided the extra note, though this assumes that it was actually copied in their partbook. If this was what Charpentier intended, it seems perverse that he consistently wrote the two-note 'chord' in the lower line in the score. More likely is that Pierot's line at least was doubled by an unnamed *dessus de violon* or *dessus de viole* player.⁴⁸ Given Charpentier's extensive use of the treble viol in music performed at the Hôtel de Guise, and the similarity of the chords in Exx.3.19-21 with double stops elsewhere in the composer's treble viol parts, the latter instrument seems most plausible. The range of the lines (*e'* - *c'''* sharp and *d'* - *a''*) is comparable with those which are definitely intended for treble viols. Yet another possibility is that the 'Pierot' in question was actually a viol player.

47. Antoine and Pierre could not have doubled as the bass viol players, given that they are required to play their *dessus* instruments from the start of XIII, 50^v, following a bass viol passage 'sans interruption'.

48. Duron ('L'orchestre de Marc-Antoine Charpentier', p.39) assumes that the *dessus* parts in this work were intended for violins, used in contrast to the ensemble of viols. He is mistaken, though, in writing that the viol ensemble is used 'pour soutenir le chœur des furies' on XIII, 50^v; the two *dessus* instruments are used here.

A remaining work in which we can be even more confident that a viol was involved though not specified is the fragment H543 (Ex.3.22, staves 1-4).⁴⁹ Hitchcock describes this piece as 'the conclusion of a dance movement, perhaps a gigue'.⁵⁰ Its range (*D - a'*), clefs (C4 and F4), and mixture of melodic and harmonic writing undoubtedly suggest the bass viol. Hitchcock does not catalogue the crossed-out piece that follows. This is scored for a pair of instruments using the clef C1 with ranges of *d - e'' flat* and *f' sharp - c''* respectively; it is conceivable, then, that Charpentier had a pair of treble viols in mind. Since the piece is also dance-like, with the second half (b.9 onwards) basically a written-out repeat of the first (except for the last bar) we might conjecture that this and H543 were part of an aborted attempt to compose another suite for viols.

Finally, we should consider one aspect of the labelling that Charpentier uses when writing for treble viols. In most instances where there are two parts he suggests that only one instrument is required on each by consistently labelling them in the singular - 'viole' or 'viol'. But in the score of H483 and the partbooks of H487, the labelling of the individual parts in the plural on several occasions appears to suggest the use of multiple viols on each line (Ex.3.23, systems 1 and 3).⁵¹ Table 3.3 demonstrates the

49. The unlabelled, briefly independent melodic bass lines in H206 and H496 intended either for *basse de viole* or *basse de violon* were discussed on pp.56-7.

50. Hitchcock, *Catalogue*, p.400.

51. A single instance of 'violes' in H339 amidst otherwise singular labelling (see VII, 30^v) may be regarded as a slip of the pen.

mixture of singular and plural labelling which occurs in the *dessus* partbooks of H487 at points where the *violes* play alone (i.e. without the *flûtes*); it also reveals some inconsistency in the labelling employed at identical points in the two partbooks (highlighted in bold).⁵²

Table 3.3
Labelling of solo *viole* passages in the *dessus* partbooks of *Les arts florissants*

<i>dessus I</i>	<i>dessus II</i>
violes seule	viole seule
violes seules	violes seules
viole seule	viole seule
violes seules	viole seule
violes seules	violes seules
violes seules	violes seules
violes seules	violes seules
viole seule	viole seule
viole seule	viole seule

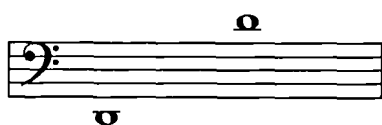
As has been seen in connection with Charpentier's scoring for obligato *dessus de violon*, he is inconsistent in his use of the singular and plural; in short, this aspect of his labelling cannot be taken at face value. As suggested earlier, it is not out of the question that multiple viols were intended on a single line. Nevertheless, it seems more likely that the plural 'violettes' is used to inform the players that both viols play here rather than giving a specific description of the forces involved on an individual line.

52. Labellings which occur on individual lines at the equivalent points in the full score are all in the singular.

Violone

The term 'violone' is specified in just one of Charpentier's scores, H473.⁵³

Throughout this work, written in honour of the Elector of Bavaria (the Dauphin's brother-in-law), the composer uses Italian labellings: 'violino', 'flauto', 'fagotto', 'cembalo', for instance. The 'violone' is never used independently, but is doubled throughout by the 'cembalo' and for most of the time by the 'fagotto'. The compass of this shared line is as follows:



In modern terminology 'violone' is usually taken to signify the double bass viol. Historically, though, the term has had a variety of meanings.⁵⁴ In Italy, for instance, it was originally used as a generic term for the viol family; by around 1600 it was used more specifically to describe a large bass viol, but by the end of the century was also used to indicate the cello. Meanwhile, in France in 1705, Brossard described the instrument as a double bass violin:

53. See [Ex.5.21](#) and [Ex.6.1](#).

54. For more details see Tharald Borgir and Alfred Planyavsky, 'Violone' in *NGDI*, iii, 814-5; Henry Burnett, 'The bowed string instruments of the Baroque basso continuo (Ca. 1680-Ca. 1752) in Italy and France', *JVdGSA*, viii (1971), 29-63.

*VIOLONE. C'est nôtre Basse de Violon, ou pour mieux dire, c'est une Double Basse, dont le corps & le manche sont à peu près deux fois plus grands que ceux de la Basse de Violon à l'ordinaire; dont les Chordes sont aussi à peu près plus longues & plus grosses deux fois que celles de la Basse de Violon, & le Son par conséquent est une Octave plus bas que celui des Basses de Violon ordinaires.*⁵⁵

But the term 'violone' was not usual in France in Charpentier's day, and precisely what instrument the composer had in mind in H473 cannot be ascertained from the manuscript. Given that this work was a special commission and presumably (given the Italian indications) destined for the Italian musicians at the Electoral court in Munich,⁵⁶ it is possible that he did intend some kind of double bass viol or violin. Alternatively, and perhaps more likely, he may have been using the term as the Italian equivalent of 'basse de violon', or, like contemporary Italians, as a synonym for the newly-emerging cello.⁵⁷

55. Sébastien de Brossard, *Dictionnaire de Musique contenant une explication des Termes Grecs, Latins, Italiens, & François, les plus usitez dans la Musique*, 2nd ed. (Paris, 1705; repr. Hilversum: Knuf, 1965), p.221.

56. Hitchcock, *Catalogue*, p.343.

57. Charpentier also uses the term 'piva' in this work; like 'violone', this might also suggest the use of an instrument which does not feature elsewhere in the autographs. However, as will emerge, it seems likely that Charpentier simply used the term as the Italian equivalent of 'hautbois' (see pp.162-5).

Chapter 4

Scoring: *Flûtes**

Flûtes are specified in around 120 of Charpentier's autograph scores, where they function both as doubling and solo instruments.¹ This study concentrates on two main areas of interest arising from an examination of Charpentier's terminology: the various types of *flûte* intended, and the number of *flûtes* required on obligato lines and the upper parts in trio scoring.

Types of *flûte*

Instances in the autographs where Charpentier specifically indicates the transverse flute are listed in Table 4.1, together with the labelling employed, an indication of the other instrumental forces involved, the range of the part(s) and the key of the work or passage(s) in question.²

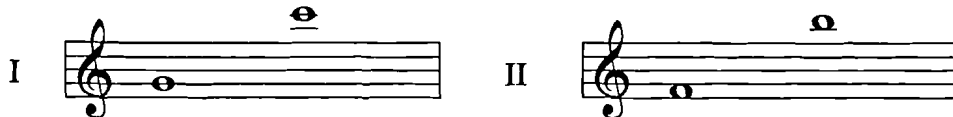
* The term *flûtes* (italicized) is used throughout this thesis as a general term to cover all members of the family: recorders and transverse flutes.

1. These include two works - H536 and H537 - where *flûtes* are to be used 's'il y en a'; the significance of this marking is discussed later. Not included in the present survey are three works where it seems probable that Charpentier intended the obligato parts to be played on the organ using the *flûte* stop rather than by actual *flûtes* (see pp.232-4).
2. Unless otherwise specified, all parts in this and subsequent tables are written in the French violin clef (G1) in the manuscripts. In each case the given range is calculated only from lines which were definitely intended for the instrument in question. Where the instrument appears to be used throughout a work, the given key is that in which the work begins; any internal changes in tonality have not been noted. Where the instrument is specifically indicated only in a particular passage (or passages) of a work, the given key is that of the passage(s) in question.

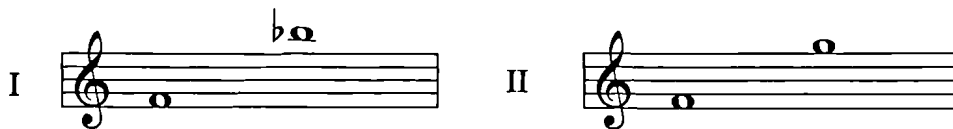
Table 4.1
Works involving transverse flutes

Works/passages involving two transverse flutes with independent lines

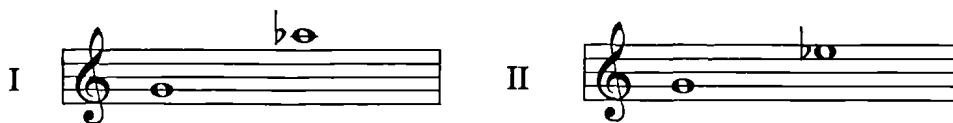
H266 'fl. Allemande'
B flat major
With *Bc*



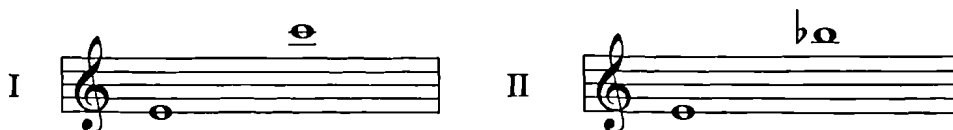
H485 'Flutes Allemandes'; 'flute allem'; 'fl allem'; 'fl allem.'
B flat major
With *Bc*



H541 'flutes Allemandes'
C minor
With *Bc*



H548 'Flutes Allemandes'; 'Pre flute Allem.'; 'S^{de} flute allem.'
C major
With 2 violons, basse de viole, basse de violon, clavecin and *théorbe*

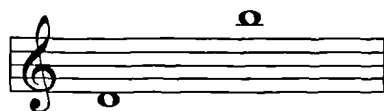


Works involving one independent transverse flute part

H123-5 'flute allemande'; 'fl allem'; 'flute allem.'

G major

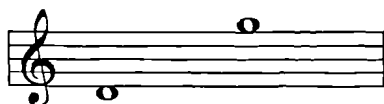
With 'hautbois ou flute', 2 *violons* and *Bc*



H196 'flute All.'

B flat major

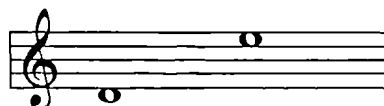
With 'fl a bec', 'basse de flute' and *Bc*



H346 'fl allem.'

G major

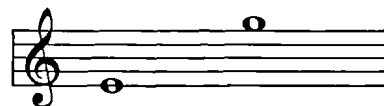
With unspecified *dessus*³ and *Bc*



H471 'fl allem'; 'fl al'; 'all.'; 'fl alle'; 'fl dal'

E minor

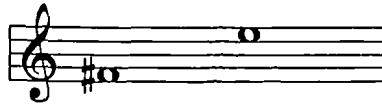
With 'flute a bec', 2 *violons* and *Bc*



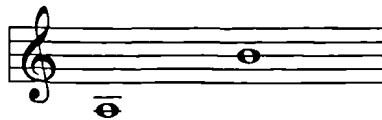
3. See p.122.

Independent transverse flute parts using clefs other than G1

H513 'flute dallem' C1
A minor
Independent line in a quartet of *flûtes*

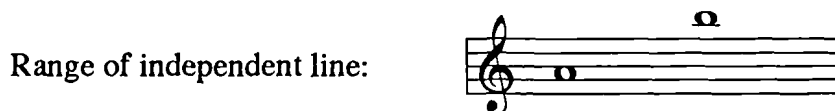


H513 'flute dallem.' C2
A minor
Independent line in a quartet of *flûtes*



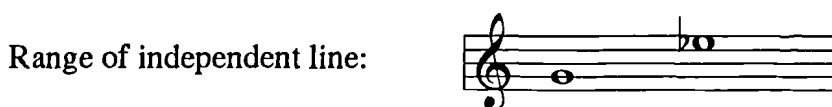
Transverse flute part using the clef G1: some doubling, some independence

H523/H329⁴ 'une flute dallemande'
A minor
Doubles *dessus de violon* in four-part scoring when not independent



Transverse flute parts using clefs other than G1: some doubling, some independence

H409 'fl al' C1/G1
C minor
Doubles *haute-contre de violon* in five-part scoring, with brief independent passages in both clefs



4. Though catalogued separately, this overture and motet form one work.

H523/H329

'flute dalleman'

C1/G1

A minor

Doubles *haute-contre de violon* in four-part scoring, but when independent uses G1

Range of independent line:



Transverse flute part using the clef G1: doubles only

H513 'une d'Allem.'

A minor

Shares with '2 flutes douces' in a quartet of *flûtes*

Range of shared line:



As Table 4.1 demonstrates, the transverse flute is specified in only 13 works in Charpentier's autographs.⁵ The instrument is indicated mainly by the term 'flute allemande' but also by 'flute d'allemande' (or by an abbreviated form of one of these terms).⁶ The fact that most of these works date from the 1680s and later is not surprising given that Bowers's extensive examination of the instrument's history (which pre-dates the establishment of a chronology for Charpentier's works) leads her to conclude that Lully's *Le triomphe de l'amour* of 1681 is 'the first definite information about the resurgence of flute playing in late seventeenth-century France

5. But see also a single instance in *Médée* (p.94).

6. Duron ('L'orchestre de Marc-Antoine Charpentier', p.45) suggests that Charpentier intends a third term - 'flute d'Allem[agne]' - in H513. While this is, in fact, the correct terminology, Charpentier never actually uses it; there is nothing to suggest that he intended anything other than the "incorrect" 'flute d'allemande' in H513.

we have'.⁷ It is probably significant that the earliest work by far in which Charpentier specifies the transverse flute - H513 - is characterized by its use of a variety of 'unusual' instruments, including various types of recorder and the *cromorne*. There is some evidence that Charpentier specified the transverse flute in phases, presumably linked with periods when players were available. H346 and H196 (in which this instrument is the second instrumental *dessus*) follow each other in the same *cahier*, H523/H329 and H409 (in which the transverse flute is indicated on the C1 staff) also appear in close proximity.

In 1707 Hotteterre gives the compass of the transverse flute in *d'* as follows, adding that all notes above *e'''* are 'forced tones and cannot be used naturally in any piece':⁸



At the end of the seventeenth century, this was the principal member of the family: a three-piece, conically-bored instrument with seven holes and one key and thus fully chromatic for the first time. Given that sharp keys were preferable (with flat keys

7. See Jane M. Bowers, "'Fläüste traversienne" and "Flüte d'Allemagne": The Flute in France from the Late Middle Ages up through 1702', *RMFC*, xix (1979), 7-50 (p.37).

8. Jacques-Martin Hotteterre, *Principes de la Flüte* (Paris, 1707); trans. Paul Marshall Douglas as *Principles of the flute, recorder and oboe* (New York: Dover, 1968; repr. 1983), pp.14, 15, 18, Plate 1.

favoured for the recorder),⁹ it is surprising to find that the two works in which transverse flutes are the sole instrumental *dessus* throughout (H266 and H541) are in B flat major and C major respectively.¹⁰ This suggests that in cases of ambiguity (which will be discussed later in this chapter) the key of a piece or passage may not be a reliable guide as to whether transverse flutes or recorders were intended.

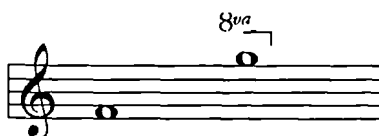
An examination of the range of the transverse flute parts listed in Table 4.1 reveals that all but one are playable on the standard instrument in *d'*. The fact that the line shared by the 'fl al' and *haute-contre de violon* in H409 includes some instances of *c'* need not rule out the idea that the standard instrument was used; where it plays alone, the range of the 'fl al' part falls well within the compass of the transverse flute. However, the completely independent part written in the clef C2 in H513 extends below the lowest note obtainable on the standard instrument. As Charpentier's labelling 'flute dallem.' is clear (Ex.4.1, stave 3), we must conclude that some other kind of transverse flute was intended. Duron and Bowers both suggest that a bass

9. Anthony Baines, *Woodwind Instruments and their History*, 2nd ed. (London: Faber, 1962), p.291.

10. The ink used for the indications 'fl. Allemande' in H266 (which appear above each stave) has dried a different colour from that used for the surrounding material, including the annotations 'flute seule' (which appear in the margin). This, together with the key of B flat major, might suggest that Charpentier originally had recorders rather than transverse flutes in mind. The fact remains, however, that at some stage he must have considered that the lines were suitable for the latter. He was certainly not alone in expecting the transverse flute to negotiate flat keys; passages for transverse flutes in Lully's *Le triomphe de l'amour* (1681) and Campra's *Hesione* (1700) are in G minor.

transverse flute may have been used;¹¹ the fact that a lower-pitched transverse flute was required in Campra's *Tancrède* (1702) confirms that some such instrument was still in use in Charpentier's day.¹² It seems, then, that this might also be the instrument required to play the unfigured bass lines in the two minuets which constitute H541: *Menuet pour les flûtes allemandes* and *Autre menuet pour les mêmes flûtes*. While the range of these lines (*G - a flat*) appears to put the bass flute out of contention, it is possible that they were written an octave lower than they were intended to sound; as will emerge, Charpentier appears to have adopted this practice in notating his bass recorder parts. It is arguable that they were written at this pitch simply to show the bass line of the score in the bass clef.

Table 4.2 contains details of the five works where Charpentier uses the terms 'flute à bec' and 'flute douce' to specifically indicate the recorder. The range of all these parts falls within the compass of the treble recorder, the standard member of the family at this time:¹³

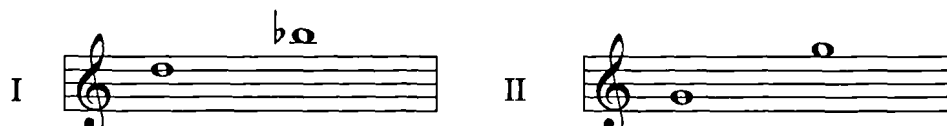


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11. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.47; Bowers, 'The Flute in France', p.47.
 12. Bowers, 'The Flute in France', p.45. See also Christopher Addington, 'In search of the Baroque flute: The flute family 1680-1750', *EM*, xii (1984), 34-47; Addington (p.36) describes three types of bass flute used in the first part of the eighteenth century.
 13. Hotteterre, *Principes*, trans. Douglas, pp.14, 15, 18. Plate 3.

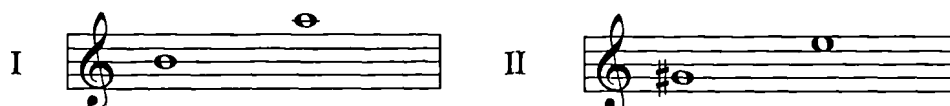
Table 4.2
Scores in which recorders are specified

Flûte douce: works with two independent recorder lines

H485 'flutes douces'; 'fl douces'
D minor
With *Bc*

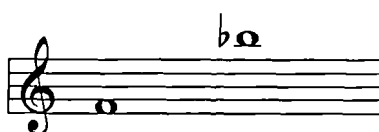


H513 'flutes douces'
Ends on dominant chord of A, but key is otherwise unstable
With unfigured F4¹⁴



Flûte à bec: works with one independent recorder part

H196 'fl a bec'
B flat major
With 'flute All.', 'basse de flute' and *Bc*



H471 'flute a bec'; 'a bec'; 'fl a b'; 'fl b'; 'fl ab'
G major
With 'fl allem', 2 violons and *Bc*



14. See p.109.

Flûte douce: shared line

H513 '2 flutes douces'

A minor

Share with 'une [flûte] dallem.' in a quartet of *flûtes*

Shared line:

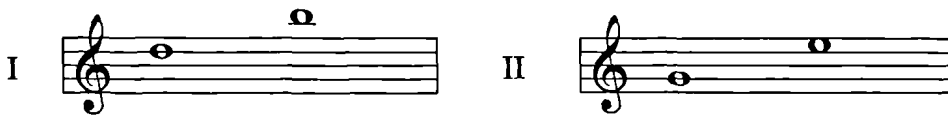


Table 4.3 comprises instances where Charpentier uses other terms to indicate members of the *flûte* family (all clefs specified):

Table 4.3
Works involving other types of *flûte*

H513 'deux flutes douces en taille'; 'une flute douce en taille' G1
Ends on dominant chord of A, but key is otherwise unstable
Two parts, each doubled by 'une octave'; accompanied by 'basses de flute' and 'cromorne'

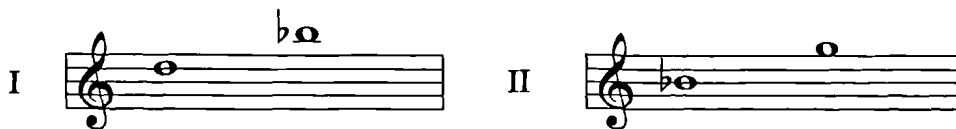
Shared lines:



H513 'une octave' G1
Two parts, each doubled by one or two 'flutes douces en taille'; accompanied by 'basses de flute' and 'cromorne'

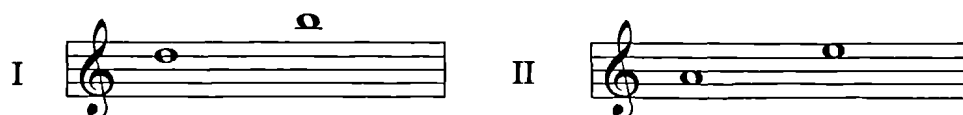
See previous entry for key and range

H485 'petites flutes' G1
F major
Two parts, accompanied by *Bc*



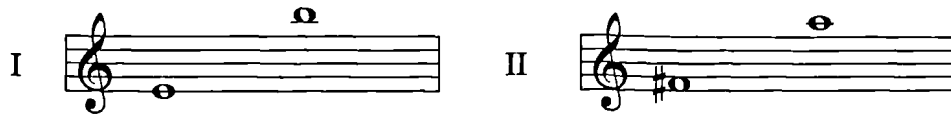
H420 'flutes adoucies' G1
A minor
These share the *dessus de violon* line in four-part scoring; in an eleven-bar passage of trio scoring the divided G1 line is marked 'flutes seules'

Range of independent lines:

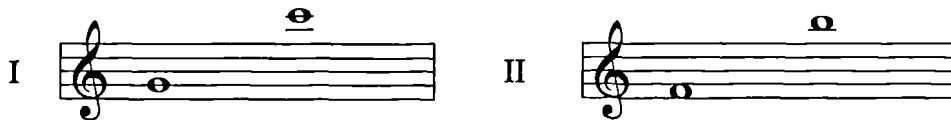


H420 'dessus de flute' G1
 D major
 Two parts each doubled by *violon*; accompanied by *Bc*

Range of shared lines:

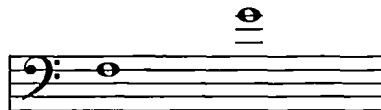


H328 'dessus de fl.' G1
 A minor
 Two parts accompanied by 'basse de flute' and *Bc*

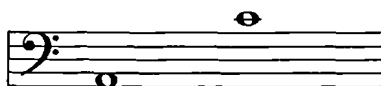


Basse de flute: independent line

H196 'Basse de flute' C3
 B flat major
 With 'Flute All.', 'fl a bec' and *Bc*

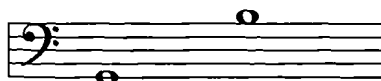


H326 'basse de flute' F4
 B flat major
 With duo of 'flutes'¹⁵ and *Bc*

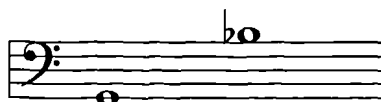


15. See n.56.

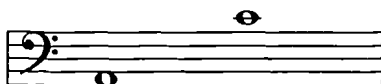
H328 'basse de flute' F4
A minor
With duo of 'dessus de fl.' and *Bc*



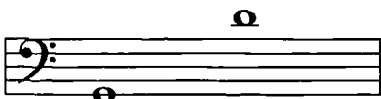
H480 'basse de fl.', 'basse de flut.' F4
G minor
With duo of unspecified *dessus*¹⁶ and *Bc*



H513 'quatre Basses de flu.' F4
A minor
Bass line in a quartet of *flûtes*



H513 'basses de flute' F4
See entry on p.101 for key
In a quartet with 'octaves', 'flutes douces en taille' and 'cromorne'



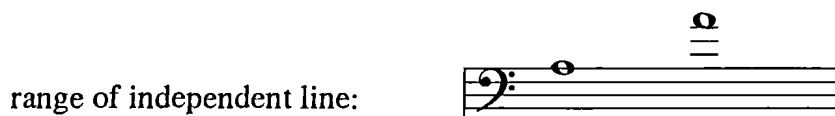
16. See pp.122-3.

Basse de flûte: shared line, small amount of independence¹⁷

H523/H329 'basse de flute' C2

A minor

This shares the *taille de violon* line in four-part scoring, but has some 13 bars of independence; there are also a few instances in full sections where it temporarily divides from the *violon* line.



Let us consider how these terms might be interpreted. As 'en taille' indicates 'in the tenor register', it seems likely that 'flutes douces en taille' are tenor recorders. The parts in H513 clearly fall within the compass of this instrument, which is written and sounds *c'* - *d'''*.¹⁸ Duron has suggested that Charpentier's 'octave' is a sopranino recorder.¹⁹ Hunt also gives 'octave flute' as an eighteenth-century term for this particular member of the family.²⁰ Certainly, the range of the part falls within the range of the sopranino, though it is also possible that Charpentier had a descant recorder in mind. Given that in H485 both the treble recorder and transverse flute are clearly indicated by the terms 'flutes douces' and 'Flutes Allemandes', the term 'petites flutes' (Ex.4.2, b.3) probably indicates another member of one or other *flûte*

17. The indication 'Basse de Flûtes' (in one instance 'Basse de flûte') appears on the continuo line in *Médée* on a handful of occasions (pp.125, 126, 135, 241); here, though, the instrument has no independence.

18. For an illustration of this passage, see [Ex.5.17](#).

19. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.47.

20. Edgar H. Hunt, *The Recorder and its Music*, rev. ed (London: Eulenburg, 1977), p.8.

families. Duron suggests that the term has its modern meaning and may thus indicate a piccolo.²¹ Yet Corette's description of 'petites Flutes Traversieres a l'Octave' dating c.1742 suggests that they were relatively new instruments at the time of writing - that is, over 50 years after the copying of H485.²² Duron's alternative suggestion is perhaps more likely; the term could indeed be synonymous with 'octave' and so indicate descant or sopranino recorders. Lemaître argues in favour of the sopranino.²³

Duron suggests that 'flutes adoucies' is simply a variant of 'flutes douces'.²⁴ It seems likely, however, that 'adoucies' is intended as more than a simple variant. As Ex.4.3 demonstrates, the term appears at the beginning of a *sommeil* simultaneously with the directive 'sourdines', which is placed in the margin of each of the lower parts and above the *dessus* stave. The following definition of the verb *adoucir* appears in

Furetière's *Dictionnaire universel*:

Rendre plus doux. ... on *adoucit* sa voix, les sons des instrumens, en les baissant d'un ton.²⁵

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21. See n.19.
 22. Graham Sadler, 'Rameau and the Orchestra', *PRMA*, cviii (1981-2), 47-68 (p.57); Dale Higbee, 'Michel Corrette on the Piccolo and Speculations regarding Vivaldi's "Flautino"', *GSI*, xvii (1964), 115-16.
 23. Edmond Lemaître, 'L'orchestre dans le théâtre lyrique français chez les continuateurs de Lully, 1687-1715', *RMFC*, xxvi (1988-90), 83-131 (pp.88-9).
 24. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.45.
 25. Antoine Furetière, *Dictionnaire universel, contenant generalement tous les mots françois tant vieux que modernes, & les Termes de toutes les sciences et des arts*, 3 vols in 1 (Rotterdam, 1690), 'Adoucir'.

What Charpentier intends by 'sourdines' (a matter which is not as straightforward as it might at first appear) is discussed in Chapter 18. However, since it may well be an indication to the *violons* to apply mutes, the possibility that 'flutes adoucies' might describe muted recorders cannot be dismissed. Although I have found no evidence that recorders were ever muted (they were usually silent during 'sourdines' passages along with other wind instruments), it is possible that Charpentier was experimenting with the idea.²⁶ The notion that 'adoucies' was intended as a dynamic marking is further undermined by the fact that even Rameau avoided adding dynamics to *flûte* parts, acknowledging the limited dynamic range of the instrument.²⁷

It should be noted that the passage in the *sommeil* involving these instruments alone on the *dessus* line (system 3) is simply marked 'flutes seules', with no other special description; nor is the range of the parts suggestive of instruments other than treble recorders. A labelling later in the work, however, might renew speculation that other members of the family were involved. On XXVIII, 31, two G1 lines are each labelled 'dessus de flute et de \bar{v} ion'. Although Duron does not refer to this particular example, nor to the instance in H328, he does draw attention to such terminology in the score of *Médée*; he suggests that 'Premier' and 'Second Dessus de Flûte' here

26. See pp.479-80.

27. Jean-Philippe Rameau, *Zoroastre* (1749 version), ed. Graham Sadler, in *Opera omnia*, Série iv, 19 (Paris: Billaudot, at press), Preface; Thomas Richard Green, 'Early Rameau sources: Studies in the origins and dating of the operas and other musical works', 3 vols (doctoral dissertation, Brandeis University, 1992), i, 195.

indicate the 'flûte à bec soprano' - that is, the descant recorder.²⁸ At first sight, the notion that the second 'dessus de flute' part in H420 was intended for a descant recorder is supported by the fact that it extends (on a single occasion) down to e', and thus out of the treble's range. However, the fact that the line in question is doubled means that it would not be essential for the 'dessus de flute' to play this note.

Another interpretation of the *Médée* labelling is given by Eppelsheim.²⁹ On the one hand, he suggests that it indicates the sopranino recorder.³⁰ On the other, he points out that the term 'dessus' may be used as an indication of general tessitura, and therefore of the standard member of the family, the treble.³¹ Certainly, where Charpentier uses the terms 'dessus de violon', 'dessus de viole' and 'dessus de hautbois', they seem to be synonymous with the 'usual' instruments. Further support for this interpretation is provided by the range of those 'dessus de flute' parts which are independent: they never extend below f'.³² Moreover, the single appearance of the labelling in question in H328 well after the first entry of the instruments suggests that the standard recorder is involved; if extraordinary instruments were intended, it

28. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.45; *Médée*, p.241.

29. Eppelsheim, *Das Orchester*, p.94.

30. This is supported by Sauveur (*Principes*), who gives the sopranino range for the 'dessus' recorder; cited in Lemaître, 'L'orchestre' (1988-90), p.85.

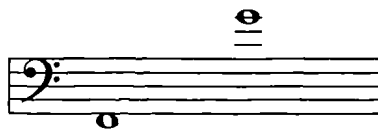
31. He does, however maintain the view that when the label 'dessus de flute' is used independently of the labels 'premier' and 'second', the sopranino interpretation should be adopted.

32. The two parts concerned in *Médée* have ranges of c'' sharp - b'' flat and g' - b'' flat respectively.

seems probable that Charpentier would have made this clear on their first entry.³³

And given the character of this work - an impassioned prayer to the Virgin Mary - descant or sopranino recorders would surely not be particularly appropriate.

Bowers suggests that a great bass recorder in *F* or in *c* is necessary for the section of H513 where 'quatre basses de flu.' are specified (Ex.4.1).³⁴ This assumes that Charpentier's bass recorder parts are written at the pitch at which they sound. If, however, we consider that they are written an octave lower, all but one (including the part written in the alto clef in H196)³⁵ become playable on a standard bass recorder, the written compass of which:



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33. There are a few other instances in the autographs where Charpentier uses the term 'dessus de flute'. In H146, for instance, we find 'les deux dessus de hautb et de flutes' and (obscured by the binding) '[le]s 2 dessus [de] fl [et de] hautb' (X, 74^v, 75), and in H208 (X, 58, again partly hidden), '[P^r] et S^d [dessu]s de fl'. In each case the labelling occurs mid-work to clarify the layout of the score; neither piece contains any suggestion that extraordinary 'flutes' were required.
34. Bowers, 'The Flute in France', p.47.
35. The fact that the 'basse de flute' part in H196 is playable on a bass recorder makes Duron's alternative suggestions superfluous; he proposes ('L'orchestre de Marc-Antoine Charpentier', p.46) that Charpentier may have intended a tenor recorder or bass transverse flute to play this part. But in any case, the range of the line in question falls below the lowest note of the standard bass transverse flute.

sounds:



In H523/H329, however, the range of the independent passage assigned to the 'basse de flute' extends above this range. Duron suggests that this part may be a further instance where the transverse bass recorder was intended.³⁶ But Charpentier would surely not have used terminology suggestive of a bass recorder if he intended a member of the transverse flute family, especially since he uses the term 'flute dallemande' on two other lines in the work. It is plausible, then, that Charpentier did intend a bass recorder, but instead of writing the part out an octave lower than it sounds on this occasion, he wrote it at pitch. This saved him the trouble of writing out a separate line in the score for an instrument which is primarily involved in doubling.

In the section of H513 entitled 'pour les flutes douces' (Ex.4.4), the required bass instrument is unspecified. Given the title, it is not unreasonable to suggest that the bass part as well as the upper parts was intended to be played by a recorder.

However, the range of this line (*E - a*) extends one note lower than the written range of the standard bass recorder. It is possible that the *cromorne* (used elsewhere in the work) or even the *basse de violon* may have played this part, or it could have been played on a great bass recorder in *F*.

36. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.46.

Elsewhere in the autographs Charpentier simply uses the rather ambiguous term 'flutes'. In H473 (where all the labellings are given in Italian) he uses 'flauto', which is similarly ambiguous.³⁷ It has come to be accepted that in French scores of this time the term 'flutes' indicates recorders rather than transverse flutes, and that the latter (used relatively rarely at this date) are named specifically when required. Eppelsheim reaches this conclusion in the case of Lully's scores and suggests that it is also true of Charpentier's *Médée* and Marais's *Alcione*.³⁸ He suggests that the few occasions where Lully actually indicates the recorder in more explicit terms are random occurrences, without any particular significance. However, in the five works where Charpentier specifies the recorder, it would seem to be quite deliberate. In every case he uses the terms 'flute à bec' and 'flute douce' in works where transverse flutes are also indicated; in other words, the specific labelling is used in an attempt to avoid potential confusion.

But there are indeed numerous occasions where it is possible that Charpentier uses the term 'flute' as shorthand for 'recorder'. This seems likely, for instance, in two works where he specifically indicates a transverse flute on one part and uses the label 'flute' on another. In H409, for instance, the *haute-contre* line is marked 'fl al' and the *dessus* and *quinte* parts 'fl' (Ex.4.5). In the *leçons de ténèbres* H123-5, two of the four instrumental *dessus* lines are allocated respectively to 'hautbois ou flute'

37. Though obscured by damage to the manuscript, the term 'flauti' possibly appears in the title of H31.

38. Eppelsheim, *Das Orchester*, p.66.

and 'flute allemande'.³⁹ The fact that in H123 the 'flute allemande' part extends down to the instrument's lowest note (*d'*), and the 'hautbois ou flute' part goes no lower than *f'* anywhere in the whole set of pieces may support the idea that a treble recorder was the intended 'flute'. Thus both H409 and H123-5 are further potential instances where Charpentier scored for a duo comprising recorder on the upper part and transverse flute on the lower.⁴⁰

Table 4.4 includes all but one of those works in the autographs where obligato *dessus* lines or the upper parts in trio scoring are assigned throughout to 'flutes';⁴¹ the omitted work (H134) will be discussed shortly. An examination of the range of these parts reveals that in every case they extend no lower than *f'* and so are all playable on the treble recorder. It is worth remembering, though, that many of the transverse flute parts cited in Table 4.1 do not extend below *f'*, and we should therefore be cautious of making assumptions solely on this basis. The fact that flat keys outnumber sharp keys in Table 4.4 may also suggest that recorders were intended in many instances; however, it was seen earlier that this too may be an unreliable method of distinguishing between recorder and transverse flute parts. Nevertheless, further support for the idea that treble recorders were intended in most

39. See [Ex.5.4](#).

40. Further possible instances of this scoring will be suggested later.

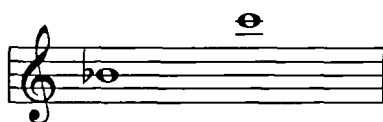
41. Although the two 'flute' players involved in the works in the manuscript Rés. Vmc. Ms. 27 (H275, H276, H373, H374) were probably Antoine and Joseph Pièche (see p.18), these pieces are included here since we remain unaware of the variety of *flûte* intended.

cases in Table 4.4 is provided by the fact that two-thirds of the works date from relatively early in Charpentier's career;⁴² it has already been noted that most instances where he specifies the transverse flute occur in works dated later than this.

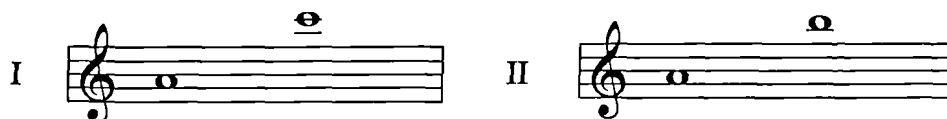
Table 4.4
Works involving one or two obligato lines for 'flutes' throughout

All lines are labelled 'flute' or 'flutes' in the autographs unless otherwise indicated.

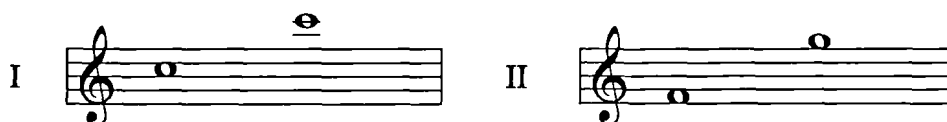
H17 B flat major



H31⁴³ D major



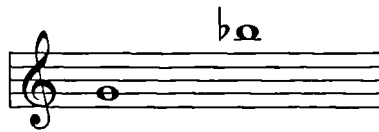
H51 B flat major



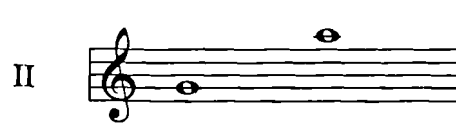
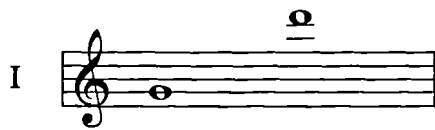
42. i.e. early 1680s at the latest. Those works in Table 4.4 dated later than this are H336a, H529, H31, H127, H130, H144, H51.

43. This assumes that 'flauti' are specified in the title: see n.37.

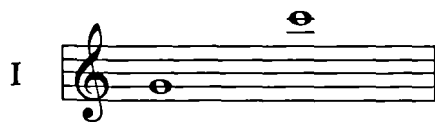
H53 C major



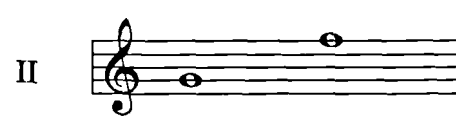
H91⁴⁴ C major



H95⁴⁵ G major



H127 A minor



H130 B flat major



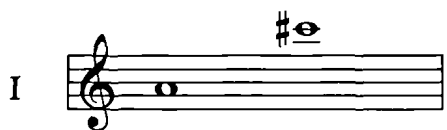
44. Hitchcock (*Catalogue*, p.136) claims that a 'fl' is part of the continuo group, but there is no such indication in the score.

45. 'Flutes' are not actually specified here, but since this is a companion piece to H157, involving the same singers, the same scoring is implied.

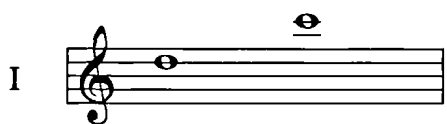
H144 G minor



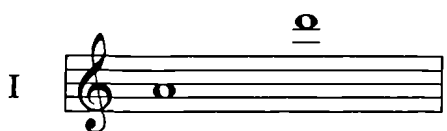
H157 A minor



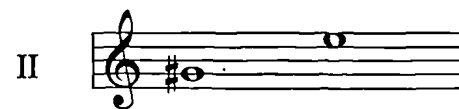
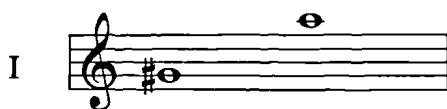
H170 A minor



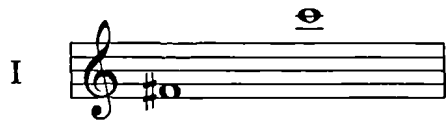
H275 D minor



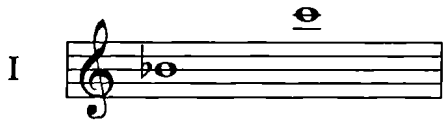
H276 A minor



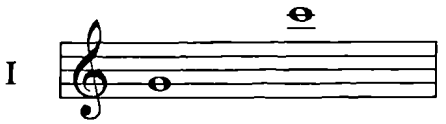
H306 G major



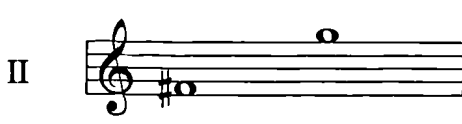
H308 B flat major



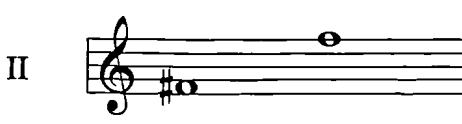
H326 C minor



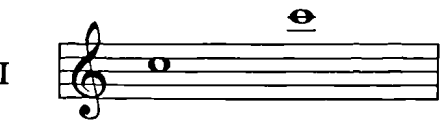
H336a G major



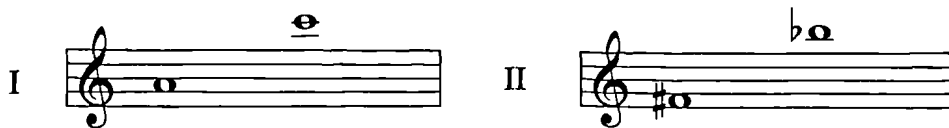
H373 A minor



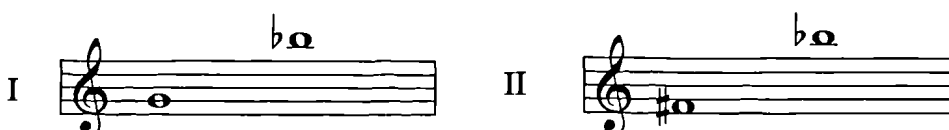
H374 C major



H479 D minor



H529⁴⁶ G minor



At this stage we might also consider the partbooks in the *Judicium Salomonis* and *Assumpta est Maria* sets intended for 'Premiere flute' and 'Seconde flute'. While those in the former set stay within the range of the treble recorder (*f*' sharp - *c*''' and *f*' - *b*'' respectively), those in the latter (both identical) briefly extend down to *e*' and thus out of this instrument's range (Ex.4.6, bb.8-10).⁴⁷ Since the 'flute' parts in the Mass double the *dessus de violon* throughout, we cannot take the three bars in question as an indication that the parts were not played by treble recorders.⁴⁸

However, evidence elsewhere suggests more strongly that some parts marked 'flute' were indeed intended to be played by instruments other than the treble recorder. The *répons* H134, which has two independent obligato 'flute' lines, contains some such evidence. While the upper part stays within the range of the treble recorder (*g*' - *a*''),

46. This piece is intended 'a 3 fl. ou vions'.

47. This part ascends to *b*''.

48. There is no indication of *flûtes* of any kind in the full score of this work.

the lower part extends down to e' (Ex.4.7, system 2, stave 2, b.1).⁴⁹ Similar evidence may be found in works where 'flutes' are largely involved in doubling, but are briefly independent. Although in most works fitting this description lines played by 'flutes' alone stay within the range of the treble recorder, there are a handful of instances where the range of the second part reaches e' or d' :⁵⁰

Table 4.5
Works in which an independent second 'flute' part descends below f'

H6	<u>Ex.4.8</u> (stave 2, penultimate bar)
H9	<u>Ex.4.9</u> (stave 1, bb.5-6, lower part)
H120	<u>Ex.4.10</u> (stave 2, last bar)
H133	<u>Ex.4.11</u> (stave 2, b.3)
H483	<u>Ex.4.12</u> (stave 1, b.2, lower part)

It is possible, of course, that Charpentier intended some type of recorder other than the treble to be used for these parts - the tenor, perhaps, or a less familiar member of the family such as the voice flute in d' (i.e. a third lower than the treble and with the same lowest note as the transverse flute).⁵¹ Alternatively he may have intended

49. This part ascends to g'' .

50. A further example occurs in *Médée* (p.lx), where the range of the line is $e' - a'$.

51. It seems likely that the voice flute would have been available to Charpentier given that James Talbot, writing in 1687, includes it in his description of recorders by Bressan, a French maker of flutes and recorders who had settled in England in the early 1680s. See Douglas Macmillan, 'The Voice Flute: An Historical Survey', *Consort*, xlvii (1991), 5-7 and Edgar Hunt, 'Recorder', in *NGDI*, iii, 205-15 (p.210).

the transverse flute. In support of this is the fact that all the works concerned are mid to late works, in common with most of those where Charpentier actually specifies the transverse flute.⁵² Furthermore, it has already been seen that the combination of recorder on an upper *dessus* line and transverse flute on the lower (which may well be the case in the present examples) is one which Charpentier uses on several occasions in the autographs.

Whatever type of 'flute' Charpentier intended for the second part in H133 and H134, it seems likely that it was also required in the other *répons* in the set where 'flutes' are specified, including H127 and H130 where (as Table 4.4 demonstrates) the range of the second *dessus* line might otherwise suggest that a treble recorder was intended. Similarly, the instrument which played the second 'flute' part in H120 was presumably also required for the two other *leçons* in the set, H121 and H122 where, once again, independent lines allocated to the second 'flute' stay above *f*.

52. In rather a sweeping statement, Ranum ('Loulié' (1987), p.38, n.33) suggests that Charpentier switched from using recorders to transverse flutes in 1681. Without giving any specific examples she claims that from this date, his *second dessus* parts regularly descend to *e'*. She also writes that from this time, 'Charpentier emploie de moins en moins les modes qui sonnent bien sur la flûte à bec, les remplaçant par des tonalités qui conviennent mieux à la flûte traversière'. While Charpentier may have used the transverse flute increasingly from this time (as has already been noted, most instances in the autographs where the transverse flute is actually specified occur in mid to late works), I have found little evidence to support Ranum's observations concerning range and keys. The only instances where independent second 'flute' lines descend below *f* are those few described here. Moreover, as noted, Charpentier's choice of key may not necessarily be a reliable indication of the kind of *flûte* he had in mind.

One instance where it seems probable that Charpentier intended 'flute' to be interpreted as 'transverse flute' is in H189. Here, the role of the second *flûte* (doubling the C1 line, but with some independence) is comparable with that of the *flûte* identified as 'fl al' in the companion work H409 (Ex.4.5, stave 2). The idea that 'flute' may sometimes have been used as shorthand for the transverse flute is also supported by the fact that in a number of works where the transverse flute is actually specified, it is subsequently or even simultaneously identified as 'flute'. For instance, there are points in H471 where both transverse flute and recorder lines are labelled indiscriminately 'fl seule', 'fl', 'fls' and 'flutes'. And in H409 the C1 line labelled 'fl al et viol' at the start of the work is labelled 'fl seules' and later 'fl et viol'. In the three *leçons de ténèbres* H123-5, subsequent descriptions of the 'flute allemande' specified at the start of each *leçon* include 'flute seule', 'flute' and 'S^{de} flute'. Furthermore, the description of scoring added (perhaps later) to the title of each *leçon* reads 'avec 2 flutes'.⁵³ Of course, having specified the transverse flute at the beginning of a work, there was no need to keep repeating the term in full. But the practice of using such contractions may easily have led to instances where only the abbreviated version was given from the start.

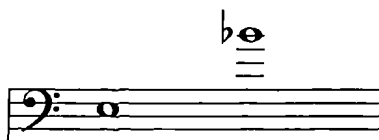
It remains to discuss the type of *flûte* that Charpentier intended on the few occasions when he used the ambiguous term 'flute' on lines other than those bearing the French violin clef:

53. That Charpentier may have had second thoughts about the scoring of this work is considered on pp.137-8.

Table 4.6
Use of the term 'flute' on lines other than G1

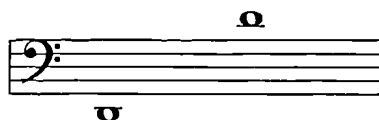
H189 'fl' C3
C minor
Doubles C3 line in five-part scoring

Range of shared line:⁵⁴



H336a F4 line in a trio 'a 3 flutes'
G major
The line is figured, so the 'flute' simply doubles the *Bc*

Range of shared line:

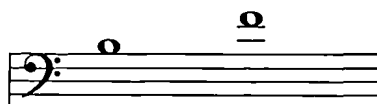


H409 'fl' C3/C1
C minor
Doubles C3 line in five-part scoring; it is independent for four bars only. This is presumably also the 'fl' which doubles the *Bc* (written in C1 and C3) in a short section for three vocal *dessus* and continuo.

Range of shared line:



range of independent passage:



54. Although this part appears to extend down to e flat on one occasion (XX, 57), this note occurs in a three-bar passage mistakenly written a third lower than was intended.

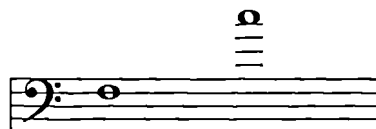
H524 'fl'

C2

B flat major

Doubles C2 line in four-part scoring until the penultimate bar, where the line divides

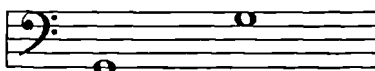
Range of shared line:



H529 F4 line in a trio 'a 3 fl. ou vions'

G minor

The line is unfigured



Only the part in H529 (an ostinato bass line) fits the range of the standard bass recorder, assuming that the part is written an octave below the sounding pitch. Since the third 'flute' in H336a shares a continuo line, the range of the part is no real indication of the kind of 'flute' intended. However, with the exception of two instances of *D* that occur in octave leaps at cadences, the range is within that of the bass recorder (again written an octave lower than it sounds). The remaining works (H189, H524, H409) occur in close proximity both to each other and to H523/H329, which, it will be recalled, carries the labelling 'basse de flute' on the C2 line (see Table 4.3). In all these works, the 'flute' in question is largely involved in doubling the lower or lowest of the inner parts, and so the range of the lines is once again an unreliable guide. Duron suggests that a tenor recorder may be required in H409;⁵⁵

55. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.45, n.26.

in this case the line would sound an octave higher than written. Another possibility is that, as in nearby H523/H329, a standard bass recorder was intended, its part written as it sounds; the few notes in H409 and H189 which fall below the compass of this instrument would be doubled anyway.

In this light of this study it is possible to speculate with some confidence that one or other type of *flûte* was intended in four further instances in Charpentier's manuscripts where the line or lines in question are completely unlabelled. In H346, for example, where a 'fl allem' is clearly specified on the second *dessus* line, we might conjecture that the instrument most likely to be intended on the unlabelled upper line (range *a'* - *b'*) is the treble recorder, especially given that this combination is found in H196 which immediately follows in the *Meslanges*. Comparison with H196 also suggests that this is the most likely scoring of the upper parts in H201; both works were intended for the same performing group (the Dauphin's musicians) and the ranges of the instrumental parts are similar.⁵⁶ The fact that a 'basse de flute' is involved in H480 suggests that the two unidentified *dessus* instruments must be some variety of *flûte*, since all other scores where the 'basse de flute' is specified involve two *flûtes* of some description. As the range of the second part extends down to *d'*, the treble

56. The ranges of the parts in H201 are *a' - b''* and *e' - a''* respectively. We might conjecture that the two upper 'flute' parts in H326 (see Table 4.4) were also scored for treble recorder and transverse flute respectively given that this work also involves a 'basse de flute' (see Table 4.3) and was similarly intended for the Dauphin's musicians.

recorder/transverse flute combination seems most plausible here too.⁵⁷ Finally, the specification of a 'fl' on the C2 line of H524 implies that, as in the nearby works H409 and H189, *flûtes* of some kind were also intended as doubling instruments on the G1 and C1 lines.⁵⁸

Number of *flûtes* on obbligato lines or the upper parts in trio scoring⁵⁹

In addition to most of the works where he specifically indicates the recorder and/or transverse flute, Charpentier's labelling of obbligato *flûte* lines in over 30 others is entirely in the singular.⁶⁰ Admittedly, in some of these works individual lines are labelled only once, and so no opportunity for contradiction arises.⁶¹ Apart from

57. The ranges here are *g' - c'''* and *d' - a''* respectively. Cessac (*Charpentier*, p.134) links this work with others intended for the Dauphin's music because it requires the bass recorder. Such a connection might further suggest that the scoring of the upper parts was identical to H196.

58. Hitchcock (*Catalogue*, p.391) speculates that this is the case. Another work in which *flûtes* are not actually specified but possibly intended is H488 (see pp.85-6). If *flûtes* were the only *dessus* instruments involved, the range of the lines (*e' - c'''* sharp and *d' - a''*) would suggest that transverse flutes were required; it was argued earlier, though, that doubling may well have taken place.

59. Hereafter, the term 'obbligato' is used as shorthand, since much of the trio scoring in question occurs in works where the *flûtes* also provide obbligato lines (though there are some purely instrumental pieces). Instances in which a single label applies to two *dessus* lines are not considered in this study since they are of no help in determining whether one or more instruments were intended on each part. In some works (H2, H51, H170, H308, H198, H398, H479, H522) this is the sole form of labelling.

60. H10, H79, H133, H146, H161, H190, H206, H207, H219, H223-5, H274, H314, H355, H355a, H357, H365a, H418, H434, H473, H483a, H525, H531, H534, H536, H537, H547.

61. H17, H74, H91, H120, H127, H130, H306, H520, H532.

where specific terms are used, this singular labelling takes various forms: 'flute', 'flute seule', 'Pre'/S^{de} flute', 'Pre'/S^{de} flute seule', 'flauto' (H473) and the abbreviations 'flu', 'fl' and 'f'.⁶² There are a few scores where Charpentier indicates more specifically that one *flûte* to a part is intended. In H523/H329, he expressly indicates that 'une flute dallemand' shares the *dessus* line, both as a doubling and as an obbligato instrument (Ex.4.13). And though less clear-cut, it seems likely that the labellings 'un vion et fl' in trio passages in H66 and H77, and 'un vion et fl et hb' (and 'un vion fl et h') in H121 suggest a single *flûte* (and *hautbois*) on each line as well as a single *violon*.⁶³ The fact that 'M^r Antoine' and 'M^r Joseph' are specified on the *flûte* parts of H275 also suggests that Charpentier intended one instrument on each obbligato line; doubtless the same two players were intended in the other three works in the volume Rés. Vmc. Ms. 27 which also involve two 'flute' parts (H276, H373 and H374). Indeed, the fact that '2' or 'deux' flutes are specified in the titles of these four works along with the number of vocal soloists surely confirms that only one was intended on each line; it was noted in connection with Charpentier's obbligato *violon* lines that in such instances the number of instruments can probably

62. It should be borne in mind, however, that Charpentier also uses the contraction 'fl' to describe multiple instruments; it is found in many instances where a single label clearly applies to two lines. Only rarely is it used in the plural: in H224 (XXVI, 41^v) the indication 'fl^s et v^s du Petit ch' applies to both *dessus* lines; in H471 'fls' appears beside a stave shared by two *flûtes*.

63. All other labellings relating to the obbligato *flûtes* in H66 and H77 are in the singular. The only exception to the singular labelling in H121 ('fl seules' on one of the obbligato lines) may have been a slip of the pen.

be taken at face value.⁶⁴

In three works - H64, H167 and H134 - *flûte* parts are labelled unambiguously in the plural without any contradiction; in each piece both obligato lines are marked 'flutes seules', as [Ex.4.7](#) illustrates.⁶⁵ Unfortunately, in all these instances there is only a single patch of labelling. The most specific indications of multiple *flûtes* on a line occur in H513 where Charpentier specifies 'quatre basses de flu.' ([Ex.4.1](#)), 'une octave et deux flutes douce en taile' (*sic*) and 'une octave et une flute douce en taille'. Here, though, the lines in question are neither obligato lines nor the upper parts in trio scoring.

Most problematic for the performer are several scores where Charpentier uses a mixture of singular and plural labelling on obligato *flûte* lines. H85 and H162 are prime examples; the apparently indiscriminate permutations of singular and plural labellings which occur in the former are reproduced overleaf.⁶⁶

64. See p.48. For other works where the number of obligato *flûtes* is specified in the title alongside the number of soloists, see H53, H123-5, H157 and H144. See also the reference to '2 fl. repertoire' in H180, discussed in Chapter 2, n.24.

65. The plural labelling in H134 stands in contrast to the singular labelling of obligato *flûte* lines elsewhere in the set of *répons* (H127, H130, H133).

66. Instances where a single label applies to both parts have been omitted. Labelling of obligato *violon* lines has been included to demonstrate similar inconsistencies.

H85

G1 flutes	G1 fl et viol	G1 fl seul
G1 flutes	G1 fl et viol	G1 fl seul
G1 violons	G1 fl et viol	G1 vions
G1 violons	G1 fl et viol	G1 vion seul
G1 fl	G1 vions seuls	G1 fl et vion
G1 fl	G1 vions seuls	G1 fl et vion
G1 viol	G1 fl seules	G1 viol seul
G1 viol	G1 fl seule	G1 viol seul
G1 fl	G1 vions s[euls]	G1 fl seules
G1 fl	G1 [resting]	G1 fl seules
G1 viol	G1 fl s[eule] ⁶⁷	G1 vion seul
G1 viol	G1 fl s[eule]	G1 [unlabelled]
G1 fl seule	G1 fl et viol	G1 fl et viol
G1 fl seules	G1 fl et viol	G1 fl et viol
G1 vions seuls	G1 vion seul	G1 fl et vions
G1 vions seuls	G1 vion seul	G1 fl et vions
G1 fl et vion	G1 vion seul	G1 vions seuls
G1 fl et vion	G1 vion seul	G1 vions seuls
G1 fl et viol	G1 fl seule	G1 fl seules
G1 fl et viol	G1 fl seule	G1 fl seules
G1 fl et viol	G1 vion seul	G1 fl et viol
G1 fl et viol	G1 vion seul	G1 fl et viol
G1 fl seule	G1 fl seule	G1 fl et viol
G1 fl seule	G1 fl seule	G1 fl et viol
G1 fl seules	G1 vion seul	
G1 fl seules	G1 vion seul	

67. The context in which 'fl s' occurs here (and also in H224, H274, H355 and H537) suggests that the interpretation 'fl[ute] s[eule]' is more likely than 'fl[ute]s'.

Here and in other instances it is impossible to ascertain precisely what the composer intended.⁶⁸ The suggestion that patches of singular and plural labellings within a piece indicate a variation in the number of *flûtes* involved in different sections is clearly negated here by instances where Charpentier simultaneously labels one part in the singular and the other in the plural. It could be argued that having established the need for multiple *flûtes* early on in H85, the generic term (i.e. the singular) sufficed thereafter.⁶⁹ Elsewhere, though, a rather haphazard mixture of plural and singular prevents any such logical explanation, but suggests instead that it was more likely the result of inconsistency. In H3, for instance, the initial labelling of each obligato *flûte* (and *violon*) line is in the singular ('fl seule'); the plural ('flutes seules') occurs only subsequently.

68. Other scores which contain a mixture of singular and plural labelling of obligato *flûte* lines but which are not discussed further in this study are: H6, H9, H353, H365, H416 (which contain one instance where both obligato lines are marked in the plural) and H122, H208, H417, H422, H483 (which contain more than a single instance of the plural). Unfortunately, the partbooks for H422 do not clarify whether one or multiple flutes were intended on each part; although they contain the markings 'seul' and 'tous' these cannot be assumed to indicate variations in the number of players. In three further scores - H260, H340, and H516 - there is a single instance where one part is marked in the plural while the other is given in the singular; though this is the only instance of labelling in the latter, other labellings in the former two works are in the singular, so these anomalies could be errors. In H526 the first patch of labelling is ambiguous: 'flute seules'/'flutes seules'; on two subsequent occasions the lines are each labelled 'fl. seules', which may suggest that multiple instruments were intended on each line throughout. In H78 there are two patches with the following permutations of singular and plural labelling: 'flutes seules'/'flute seules' and 'flutes seul'/'flute seul'. *Médée* also contains a mixture of singular and plural labelling, the latter predominant, with only three instances where each line is marked clearly in the singular.

69. See also H162, H208 and H353.

The frustrating nature of Charpentier's labelling of *flûte* parts is further demonstrated by a comparison of the score of *Les arts florissants* with the two *dessus* partbooks. In the score, five of the labellings on each *dessus* line which indicate passages for the 'flutes' alone (without the viols) are in the singular, while two are in the plural. Although this mixture of singular and plural is copied to some extent at the equivalent points in the partbooks, there are some deviations; moreover, in two instances, there is some discrepancy between the labelling employed in the partbooks.

Table 4.7
Labellings employed in the *dessus* lines in the score and partbooks of *Les arts florissants* to indicate passages for *flûtes* alone

f.	Score		Partbooks	
	I	II	I	II
VII, 64 ^v	fl seule	fl seule	flute seule	flute seule
VII, 72	fl seules	fl seules	flutes seules	flutes seules
	[Reprise of above - not written out]	flutes seules	flutes seules	
VII, 78	fl seule	fl seule	flutes seules	flutes seules
VII, 78	fl seul	fl seul	[unlabelled]	flutes seules
VII, 78 ^v	fl seul	fl seul	flute seule	flutes seules
VII, 82	fl seules	fl seules	flutes seules	flutes seules
VII, 83 ^v	flu.seul	fl. seul	flute seule	flutes seules

As was suggested by a similar examination of the labelling relating to the viols, it seems most likely that the plural labelling in the single-line partbooks is not intended to indicate multiple instruments on each line, but to give the individual player some idea of the context into which his line fits. The plural labelling 'flutes seules' could simply be informing the player that his line is part of an ensemble of 'flutes', without 'violes'.⁷⁰ The fact that the singular sometimes appears in the same context simply confirms Charpentier's inconsistency.

We cannot assume, then, that Charpentier intended his singular and plural labellings to be taken at face value. Even in works where there are no contradictory labels, we have cause to suspect that all may not be as it seems. There is reason to be doubly suspicious of the singular labellings that occur on the two obligato lines in the set of *leçons de ténèbres* H135-7, and also of the annotation 'les 2 flutes et violons' which indicates a shared line for the two obligato parts at one point in H137. At the 'Jerusalem' (written as part of H135, but intended to follow all three *leçons*), the whole ensemble divides into two, one group marked 'costé de lorgue', the other 'costé des violons' - labelling which suggests that the performers were spatially separated (Ex.4.14). There are four instrumental *dessus* lines at this point (staves 1 and 2, 6 and 7), requiring (at least) four *flûtes* and four *violons*. On the one hand, there is no

70. The annotation 'violons sans flutes' on all three upper lines at one point in H523/H329 (XX, 15^v) could also be intended to have this function. Copied into the partbooks, it would warn the *violons* that none of the 'flutes' are playing at this point. It should not be taken to imply that multiple *flûtes* were normally required on each line; indeed, as noted earlier (p.124), Charpentier definitely intended only one transverse flute on the *dessus* line.

suggestion that all four *flûtes* and *violons* share the two obligato lines in the first part of each *leçon*. On the other, it seems unlikely that half the instrumentalists simply sat and waited for their entry towards the end of each piece. It is possible that the two players from each 'side' took turns at playing the obligato lines in the different *leçons*, though again there is no indication that this was Charpentier's intention. Since we cannot necessarily take his singular labelling literally, the possibility that the passages involving just two obligato lines were shared by four *flûte* and four *violon* players cannot be dismissed.

*

Charpentier's methods of indicating the recorder and transverse flute thus leave a legacy of problems for the interpreter. He frequently uses the ambiguous term 'flute', which may not always be interpreted as 'treble recorder'. Even when he uses more precise terminology, identification of the intended instrument is not always straightforward. His occasional use of plural labelling questions the assumption that obligato parts were always performed by solo instruments, and also suggests that multiple instruments were available in some of the ensembles for which he composed. The apparently haphazard combination of singular and plural which occurs in some works, however, makes his intentions particularly unclear.

Though unrelated to either the type or number of *flûtes*, attention should be drawn

finally to the labelling that Charpentier employs in the trio passages of two

instrumental works:

H536⁷¹

P^r vion seul

S^d vion seul

P^r vion seul ou fl. sil y en a (Ex.4.15)

S^d vion seul ou fl. sil y en a

P^r vion et fl. sil y en a sinon.

S^d vion et fl. sil y en a sinon.

P^r vion et fl.

S^d vion et fl.

H537

P^r fl seule sil y en a sinon vion (Ex.4.16)

S^d fl seule sil y en a sinon vion

P^r vion seul

S^d vion seul

P^r vion et fl seuls

S^d vion et fl seuls

P^r vion et fl seuls

S^d vion et fl seuls

P^r vion et fl s.

S^d vion et fl s.

71. In this score, the second line of the title ('pour les vions flutes et hautbois') is written both smaller than the first line and in a different shade of ink, suggesting that it may have been added at a different time; Hitchcock (*Catalogue*, p.396) takes this to indicate that the work was originally intended solely for a string ensemble. It is not possible to determine, though, whether the labellings of the trio passages were each written in one sweep of the pen, or whether the references to *flûte* were added retrospectively (i.e. contemporaneously with the second part of the title).

The use of 's'il y en a' both raises the possibility that *flûtes* may not have been available and demonstrates Charpentier's reluctance to assume that they would be.

Chapter 5

Scoring: Other wind instruments

Hautbois

Charpentier specifies the *hautbois* in some 30 works in the autographs.¹ These works may be divided into four groups according to the amount of independence the instrument is given.

Table 5.1
Works in which the *hautbois* is specified

A. Works incorporating an independent part (or parts) for *hautbois*

H123-5
H262
H485
H513
H522
H547

B. Works incorporating trio scoring in which the two *dessus* lines are each intended for *hautbois* and *flûte*, or for *hautbois*, *violon* and *flûte*

H6
H121
H146
H365
H422²
H434
H499
H514
H520

-
1. *Hautbois* are also specified in the score of *Médée*, where they are used both as solo and as doubling instruments.
 2. There are no surviving parts for *hautbois* in the corresponding set of partbooks (H422a).

C. Works in which the *hautbois* is specified only as a doubling instrument in one or more fully-scored passages

H10
H74
H120
H122
H145
H190
H202
H208
H355a
H365a

D. Works in which the *hautbois* is specified only in the title

H532
H536
H537

Note: Some of the works in groups A and B also contain passages in which the *hautbois* is specified as a doubling instrument in fully-scored sections (H6, H121, H146, H365, H485, H513 and H547). In addition, H522 and possibly H485 (both in group A), contain sections in which *hautbois* are used as described in the heading of group B (i.e. in trio passages, doubled by other instrumental *dessus*).³

Most of these works date from 1679 or later. For two of the pieces which Hitchcock, Cessac and Ranum place before this date (H145 and H514), Lowe suggests a later date of copying which puts them in line chronologically with other works in which the instrument is specified. Ranum alone assigns a date of 1676-8 to *cahier* 24, which contains three of the works (H499, H520, H522); the other three scholars all suggest 1679. This leaves one score - H513 (located in *cahiers* 7-8) - to which all four scholars attach an early date. It may be significant that in this work, *Messe pour*

3. The use of *hautbois* in this context in H485 would seem to be implied by the labelling of a nine-bar trio passage on XXII, 8: 'tous les instr. a vent'.

plusieurs instruments au lieu des orgues, Charpentier specifies a number of 'unusual' instruments, including the *cromorne* and various members of the *flûte* family; thus while it might not have been usual for Charpentier to specify *hautbois* in a work of this period, it is perhaps not surprising to find them here, given the context.

When Charpentier does not give the term 'hautbois' in full, he most often uses the abbreviation 'hautb', but sometimes employs others: 'hb' (H190 - VI, 21), 'h' (H202 - IX, 7), 'haut' (H208 - X, 58^v) and 'haub' (H6 - X, 23). In four instances he uses the term 'hautboix', which like 'hautbois' appears to indicate both singular and plural: in H513 we find 'un dessus de hautboix', while the first *air de trompettes* in H547 is titled 'Marche de triomphe pour les vions Trompettes timbales flutes et hautboix'.⁴ The term 'dessus de hautbois' is used in one other passage: in H145 where two lines labelled 'P^r hautb et fl' and 'S^d hautb et fl' come together on to one stave at the end of a passage, Charpentier writes 'les deux dessus de hautb et de flutes' (X, 74).

Hautbois are used independently of other instrumental *dessus* on just a handful of occasions. Only once in the autographs (in H262) are they the sole obbligato instruments throughout an entire work. In two of the other works listed in group A -

4. The former is illustrated in [Ex.5.18](#). The remaining two instances of 'hautboix' occur in H6 (X, 46) and H532 (X, 63). Both these and the example in H547 are located in *cahier* 61, which suggests that Charpentier went through a phase of using this terminology.

H485 and H547 - *hautbois* feature as solo instruments in the *couplets* of *rondeaux*.⁵

In the 'Second air' of the latter, both *couplets* contain independent *hautbois* lines, the first (Ex.5.1) involving two *hautbois*, two *flûtes* and continuo and the second (Ex.5.2) a pair each of *violons*, *hautbois* and *flûtes* which alternate. A similar alternation between 'flutes seules' and 'hb seuls' occurs in H522 (Ex.5.3).

In H513 *hautbois* have independent lines throughout three sections and a few bars in a fourth. The titles and scoring of these sections are as follows (Charpentier's spellings):

'3^{eme} Kyrie pour les hautbois' (G1, G1, F4)

'benedicimus te pour les hautbois' (G1, G1, F4)

'tu solus altissimus pour un dessus de hautbois et un cromhorne' (G1, F4)

'offerte a deux choeurs' (includes five bars of trio scoring where the G1 lines are labelled 'hautb. seuls')

The instrument on the bass line in the first two of these passages is unspecified. The parts are written in the bass clef, with an overall range of *E* - *b* flat. Given that the bass line in the famous Lullian 'trio des hautbois' was assigned to the bassoon, and that Charpentier himself often specifies the bassoon in trio passages involving

5. For an illustration of the passage in H485, see Ex.5.10. *Hautbois* feature in the same context in the Prologue of *Médée*, where they play the *couplets* in the 'Canaries' and in the 'Menuet en rondeau' (pp.li, lii-liii).

hautbois,⁶ it seems likely that this was the intended melodic bass instrument here.

The remaining set of works in group A (H123-5) contain some ambiguity with regard to scoring. The labelling at the start of each work indicates that one of the four instrumental *dessus* lines is to be held by 'hautbois seul ou flute', the other three by a *flûte allemande* and two *violons* respectively (Ex.5.4). Straightaway there appears to be a discrepancy with the scoring specified in the title of each *leçon*: 'avec 2 flutes et deux violons' (or similar). Further anomalies arise in the subsequent labelling of the 'hautbois ou flute' line in the course of each piece:

H123 This line is marked 'hautbois' or 'hautbois seul' throughout.

H124 For the first part of the work, this line is marked 'hautb seul' or 'hautbois'.

However, on the last two pages (XXIII, 21^v-22) it is marked 'P^{re} flute seule'.

H125 The labelling 'hautbois ou flute' is repeated and followed by just one instance where 'hautb' alone appears in the margin. The part is then labelled in turn 'fl seule', 'hautbois ou flute' and, several times subsequently, 'P^{re} flute seule' (or similar). The conflict between *flûte* and *hautbois* labelling is clearly highlighted by Ex.5.5, where the marginal annotation specifies 'hautbois ou flute', while the labelling on the staff itself omits any mention of *hautbois*.

It seems probable that such contradictory labellings were the result of second thoughts about the scoring, perhaps connected with the availability of the *hautbois*.

Indeed, Hitchcock claims that 'ou flute' at the start of each *leçon* was a later

6. See below.

addition.⁷ This is probably true in H123, since the ink used for 'ou flute' has dried slightly browner than that of the preceding 'hautbois seul'. It is also possibly the case at the start of H124. However, an examination of the originals suggests that in the three instances in H125 where 'hautbois seul ou flute' appears, the whole label was written with one sweep of the pen. We might conjecture, then, that Charpentier wrote H123 and began H124 simply with an *hautbois* in mind for the line in question, but towards the end of the latter discovered that an *hautbois* was not available for the performance. Thus he added 'ou flute' retrospectively to the start of H123 and H124, but wrote the whole phrase in one when he began to copy H125. Having copied H125 with the revised scoring increasingly in mind, he returned to the start of each *leçon*, adding 'avec 2 flutes et deux *vions*' to the title.

The question of availability - or rather the lack of it - might explain why the instrument is indicated on relatively few occasions in the autographs. Bruce Haynes has convincingly demonstrated that, following a gradual evolution during the seventeenth century, 'the definitive oboe' was established only around 1680.⁸ With this in mind, it seems probable that the instrument was not yet available at some of the performing establishments for which Charpentier worked, and this may explain why it is specified in only a small number of scores. Indeed, the fact that *flûtes* may

7. Hitchcock, *Catalogue*, p.153.

8. Bruce Haynes, 'Lully and the rise of the oboe as seen in works of art', *EM*, xvi (1988), 324-38 (pp.324, 336, n.1). See also Rebecca Harris-Warrick, 'A few thoughts on Lully's *hautbois*', *EM*, xviii (1990), 97-106. It was noted earlier that, with the exception of H513, all Charpentier's works involving *hautbois* were copied (if not composed) from approximately this date onwards.

not have been available for the performance of H536 and H537 has already been noted.⁹ While Charpentier directs that *flûtes* should be used in the trio passages here 's'il y en a', the fact that *hautbois* do not feature at all at these points may suggest that he was even more reluctant to assume that they would be available.

However, it is also the case that even in instances when the *hautbois* was available, Charpentier declined to use it as prominently or as extensively as the *flûte*. For instance, in several works in group B - H6, H121, H146, H365, H434 - trio passages are given to the *flûtes* alone without *hautbois*, but never to *hautbois* without *flûtes*. Similarly, in *Médée*, *flûtes* are given independent lines on twice as many separate occasions as *hautbois*. But this was not unusual; even in Rameau's day the instrument was still used 'less as a solo instrument than as a reinforcement of the violins'.¹⁰


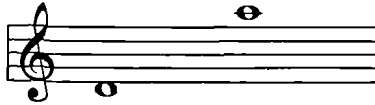
It is only from the few passages where *hautbois* are independent that a reliable survey can be made of the range required of them:

9. See pp.130-2.

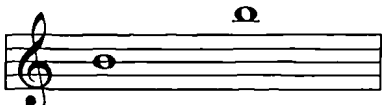
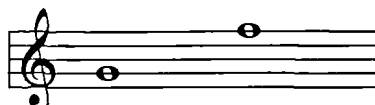
10. Sadler, 'Rameau and the Orchestra', p.57.

Table 5.2
Range of independent *hautbois* lines

H262

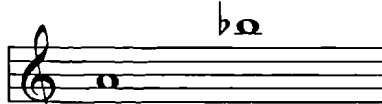
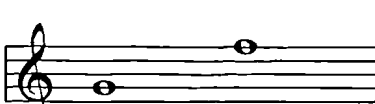
I		II	
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H485


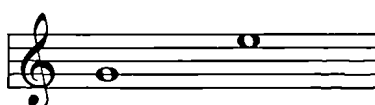
I		II	
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H513

'3^{eme} Kyrie pour les hautbois'

I		II	
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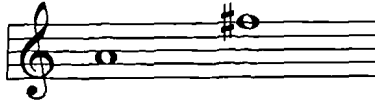
'benedicimus te pour les hautbois'

I		II	
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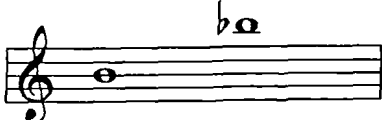
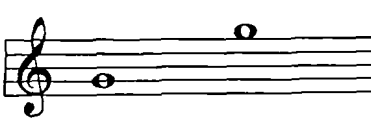
'tu solus altissimus pour un dessus de hautbois et un cromhorne'



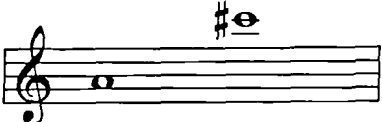

'offerte a deux choeurs' (five bars for 'hautb. seuls')

I  II 

H522

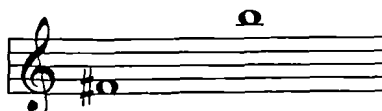
I  II 

H547

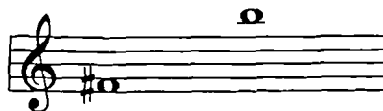
I  II 

H123-5: range of the line marked 'hautbois seul ou flute'

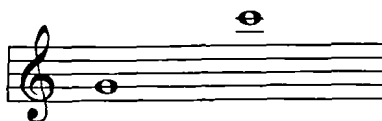
H123



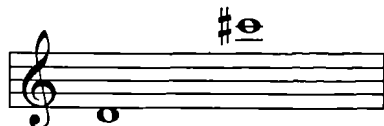
H124



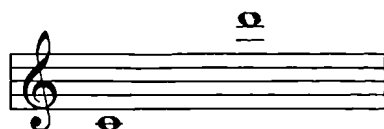
H125



Thus the overall range of independent *hautbois* lines in the autographs is as follows:¹¹



This clearly fits the range described by Freillon-Poncein in 1700:¹²



Elsewhere in the autographs the nearest that *hautbois* come to being solo instruments is in doubling *flûte* and occasionally *violon* and *flûte* lines in trio scoring;¹³ see, for example, Ex.5.6 (H146).¹⁴ While there are no specific labels in H422 indicating scoring of trio passages for *hautbois* and *flûtes*, the division of a line previously labelled 'Tous flutes et hautb' into 'P^r' and 'S^d' suggests that these are the intended instruments. And in H434 the appearance of the annotation 'cet accompagnement doit estre de flutes et hautbois' in the right-hand margin at the foot of the first page

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11. This accommodates the overall range of the independent *hautbois* lines in *Médée*: *f* sharp - *b*".
 12. Jean-Pierre Freillon-Poncein, *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flûte et du flageolet* (Paris, 1700; repr. Geneva: Minkoff, 1971), pp.8-9. Hotteterre (*Principes*, trans. Douglas, p.72) writes that notes above *d*" are almost never used.
 13. The combination of *violons* and *hautbois* (no *flûtes*) in this context is not found in the autographs, but does occur in *Médée* (1, iv). Two other trio passages in *Médée* involve the more usual combination of *flûtes* and *hautbois* (pp.lx-lxi, 273).
 14. For comparable passages in H365 and H499 see Ex.5.11 and Ex.5.9 respectively.

(Ex.5.7) may suggest that the decision to score the trio passage for *hautbois* as well as *flûtes* occurred after Charpentier had labelled the parts on the score 'P^{re} flute' and 'S^{de} flute'; perhaps he became aware that *hautbois* were available for the performance. In the first few bars of H514 the labelling implies that the parts for *flûte* and *hautbois* are also to be doubled by the organ.¹⁵

At other points in some of these works and in some of those in group A, *hautbois* double the *dessus de violon* line in fully-scored passages.¹⁶ This is the only context in which the instrument is specified in all those works in group C, and it is presumably also the role intended in the three works in group D. Normally in these instances such doubling is indicated by the appearance of 'hautbois' on the *dessus* instrumental line at some point, as in Ex.5.8 (stave 3). In the full sections of H513 the instrument features in the general labelling 'qui tollis pour tous les instr.[:] violons hautb. et flutes' and is presumably also included in the recurring labels 'tous les instruments a vent' and 'tous les instruments'. As suggested earlier, in the 'Prima Pars' of H422 'Tous flutes et hautb' have a separate stave from the *dessus de violon* (though they double the *violons* apart from where they play alone). As with *flûtes*,

15. See Ex.5.16; the precise nature of this labelling is discussed on pp.231-2.

16. Since the only reference to *hautbois* in the scores of H499 and H434 is on the single occasion in each work where they double *flûtes* in a trio passage, we are left in some doubt as to whether they are intended to function as doubling instruments elsewhere in each work. Their absence from fully-scored passages in the latter, in which two instrumental *dessus* lines are consistently and repeatedly labelled 'les 2 flutes' and 'viõns' (with no mention of *hautbois*), could be connected with the fact that the only indication of their involvement (described above) may have been added retrospectively.

Charpentier often directs the *hautbois* to remain silent during passages where he uses the indication *sourdines*: the annotation 'sans fl ny hautbois' or similar appears at such points in H6, H120, H122, H365 and H422.¹⁷

Very often, however, Charpentier adopts a haphazard approach to indicating *hautbois* as doubling instruments; the fairly consistent labelling adopted in H146 is untypical. In a number of works the instrument is mentioned at only one point. In H145, for instance, the single reference to the instrument occurs about half-way through (X, 77^v) in the form 'tous les vions des 2 ch. sans fl. ny hautb'. This annotation clearly implies that *hautbois* play at some point during the work. H202 provides a similar example. After the labellings 'tous avec fl.' and 'tous sans fl avec sourdines' on the G1 line in fully-scored sections, we might be forgiven for thinking that the piece involves no *hautbois*. However, the appearance in a choral section of 'tous sans vions ny fl ny hautb' (IX, 7) suggests that they must have been playing before. While a subsequent instrumental *dessus* line in a full passage is labelled 'tous avec fl et h.', further labellings (excepting 'tous' alone) are 'tous avec fl'.

There are numerous other instances where Charpentier appears to neglect *hautbois* in his labelling.¹⁸ Even in H422 the separate line devoted to *flutes* and *hautbois* in the early part of the work is labelled in one fully-scored section 'Toutes les flutes' (XXVII, 26); there is no reason to suspect that the *hautbois* should not be playing at

17. See Chapter 18.

18. See also H6, H10, H74, H190, H208, H355a, H365a.

this point. It is possible, of course, that on some occasions Charpentier simply used 'flutes' as shorthand for 'all the woodwind'; indeed, in a list of orchestral players present at the Opéra in 1704, the term 'M^{rs} les Flutes' is used to describe all the woodwind players collectively.¹⁹ A clue that Charpentier might well have adopted this practice is provided by the instrumental trio from H499; although both *flûtes* and *hautbois* are involved in this passage, it is titled 'Marche pour les flutes' (Ex.5.9).

Duron suggests that *hautbois* were probably intended to be used more often than they are indicated.²⁰ He uses *Médée* to support his point, observing that *hautbois* are indicated sporadically here, the first reference to them occurring some 50 pages after the start of the work.²¹ Given the inconsistency of Charpentier's labelling this conclusion is understandable. However, it should be accepted with some reserve. The Baroque *hautbois* was newly emerging at this time, and we cannot be sure of how widely the new instrument was available outside the royal institutions (including the Opéra) - least of all at the performing establishments for which Charpentier's works were destined. We should certainly remain cautious about assuming that its use was widespread.

19. La Gorce, 'L'Académie Royale de Musique en 1704', p.178. The term 'hautbois' could be used in a similar manner; see Rebecca Harris-Warrick, 'From score into sound: questions of scoring in Lully's ballets', *EM*, xxi (1993), 355-62 (p.357).

20. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.47.

21. Little weight can be attached to this observation, however, given that an examination of the scores of near-contemporary operas reveals a similar picture; thus the scant reference to the instrument in *Médée* is perhaps less indicative of Charpentier's practice than of the contemporary trend.

Bassons

The *basson* is specified in 26 works in Charpentier's autographs.²² These may be placed into four categories according to the role given to the instrument.

Table 5.3
Works in which the *basson* is specified

A. The *basson* has an independent part throughout

H520

H522

B. The *basson* has some independence, but otherwise doubles the continuo

H473

C. The *basson* has some independence; otherwise it presumably doubles the continuo, though this is not actually indicated

H485

H499

D. The *basson* is used only as a doubling instrument

H3

H6

H66

H74

H120-2

H146

H161

H190

H202

H202a

H208

H262

H355a

H365

H365a

22. The scores of H223 and H224 contain no reference to *basson*; the entries for these works in Hitchcock's *Catalogue* (pp.211-12) are in error in this respect.

Category D continued:

H422²³

H434

H514

H547

In addition, the *basson* appears in two non-autograph sources. In *Médée* it sometimes has a separate line but is never independent of the continuo part.

Although there is no reference to *basson* in the autograph score of H343, a partbook for 'fagotto ad libitum' is one of three surviving parts in a non-autograph (but contemporary) set; parts for 'sola voix' and 'violino 1^o' are also extant.²⁴ Since there is no sign of Charpentier's involvement in the preparation of these partbooks, it cannot be assumed that the composer himself ever intended this instrumentation; indeed, the combination here of *basson* and two obbligato *violons* (without any wind doubling) occurs nowhere in the autographs.²⁵

Duron suggests that the *basson*, like the *hautbois*, may have been used in more of Charpentier's works than it is specified.²⁶ As with the *hautbois*, though, the true

23. There are no extant parts for *basson* in the set of partbooks H422a.

24. Vm¹ 1266 (no.8). The title of each partbook includes the date 1696; no.9 in the 'violino 1^o' partbook is dated 1697.

25. The autograph score contains no indication of the intended obbligato instruments.

26. See n.20.

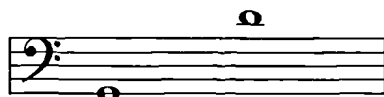
basson, with four joints and (initially) three keys, was a very recent development.²⁷ It is therefore possible that Charpentier's failure to specify the *basson* in a larger number of scores was because the new instrument was not yet widely available. Since all but four of the works in which the *basson* is indicated are also scored for *hautbois*, a similar chronological pattern emerges.²⁸ In most cases scholars agree that the works in question date from 1679 or later;²⁹ Lowe suggests that the three pieces agreed by Hitchcock, Cessac and Ranum to predate 1679 (H3, H161, H514) were actually copied after 1685. According to Lowe, then, the *basson* appears only in scores copied from 1679 onwards; the fact that her chronology allows this pattern to emerge may give it further credibility.

Lines played by the *basson* alone cover the following ranges:

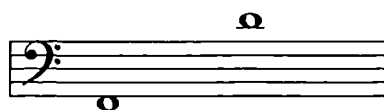
-
27. The date at which the definitive *basson* emerged remains vague. Baines (*Woodwind Instruments*, p.286) and Alan Lumsden ('Part One: The Baroque Era. IV Woodwind and Brass' in *Performance Practice: Music after 1600*, ed. Howard Mayer Brown and Stanley Sadie, The New Grove Handbooks in Music (London: Macmillan, 1989; repr. 1990), pp.80-96 (p.88)) attribute its development to the Hotteterre family. Baines speculates that it may have been in use ten or more years before its first appearance in a Lully score in 1674. Lumsden suggests that it was produced 'by at least the 1670s'. See also William Waterhouse, 'Bassoon', in *NGDI*, i, 176-91.
28. The four works not involving *hautbois* are H3, H161, H202a and H473 (though Charpentier may have intended the term 'piva', which appears in the latter, to be interpreted as 'hautbois' - see pp.162-5).
29. Ranum's dating of H499, H520 and H522 (all in *cahier* 24) places them slightly earlier than this (see p.134).

Table 5.4
Range of independent *basson* parts

H473³⁰



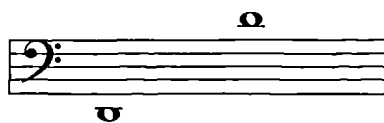
H485



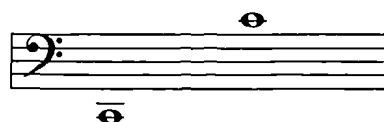
H499



H520

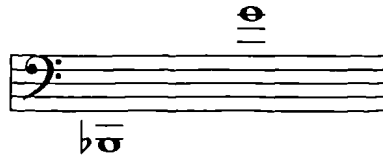


H522



30. This is also the range of the separate *basson* lines in *Médée*.

In each case, then, the range is similar, and within the compass given in 1701 by Sauveur.³¹



With the exception of some passages in H522 which are more fully scored, Charpentier's independent *basson* lines are found - not unexpectedly - in trio passages scored for *hautbois* (*pivae* in H473) and/or *flûtes*, as Ex.5.9 and Ex.5.10 illustrate.³² In both the latter examples (and also in H520) the plural labelling 'bassons' suggests that multiple instruments were intended. In both H473 and H522, though, the bassoon is consistently indicated in the singular.

As Table 5.3 shows, *bassons* are more often used to double a bass line than to provide it solely by themselves. Here too, though, Charpentier's decision to use the *basson* as part of the continuo group in reduced sections is clearly determined by the instruments being accompanied. This is well illustrated by H547, which comprises

31. Sauveur, *Principes* (plate III), cited in Lemaître, 'L'orchestre' (1988-90), p.95.

32. The two passages in H473 are reproduced in Ex.5.20 and Ex.5.21. For an illustration of the independent *basson* part in H522, see the bass line of Ex.5.3. Two other trio passages in the autographs in which the bass line may have been intended for *basson* (both in H513) were described earlier (pp.136-7).

two instrumental *rondeaux*.³³ In all four *couplets*, the *basson* plays when the *hautbois* play but rests when they are silent. This can be seen in Ex.5.1 and Ex.5.2, where the bass line is marked alternately 'basson' and 'sans basson'; the *basson* joins the *orgue* and *basses de violon* only where the *hautbois* are playing.

The *basson* is used on the continuo line in a number of other trio passages involving *hautbois*. In addition to Ex.5.7, it is used in this context throughout H262 and also in the prelude of H365, where the alternation of *flûtes* and *hautbois* with *violons* is matched by the alternation of 'avec bassons' and 'sans bassons' on the continuo line (Ex.5.11).³⁴ In a subsequent section, scoring of the upper parts for *hautbois* and *flûtes* is similarly accompanied by *bassons*.³⁵

The *basson* also joins the continuo line in three trio passages in the manuscripts where *hautbois* are not involved; in each case *flûtes* are present. In Ex.5.12 (another version - perhaps earlier - of the passage reproduced in Ex.5.11, but without the *hautbois*), the alternation of *flûtes* and *violons* is accompanied by an alternation of 'et

33. The way in which 'basson' appears in the margin at the start of the 'Marche de triomphe' may suggest that it was added as an afterthought; nevertheless, its presence in the middle of subsequent labels (i.e. 'orgue et basson sans violons') suggests that if it was added later to the start of the piece, it must have been because it was originally omitted by mistake.

34. 'Acc[ompagnement] seul' (seen in b.8 of Ex.5.11 and b.5 of Ex.5.12) is discussed on pp.242-52

35. See also *Médée*, where a separate line for 'Bassons seuls' doubles the continuo line in trio passages involving 'Flutes & Hautbois seuls' (pp.lx-lxi), and 'Hautbois & Violons' (pp.62-3). Later in the work (p.273), 'Basson & Basse-Continuë' accompany two *dessus* lines scored for 'Flûtes & Hautbois'.

[or 'avec'] *basson*' and 'sans *basson*' on the continuo line.³⁶ In H66 and H202a 'acc
seul avec *basson*' (or similar) appears on the bass line in trio passages where *flûtes*
share the *dessus* lines with *violons*.

As with the *flûte* and the *hautbois*, the *basson* is usually directed not to play in
sourdines passages. In three pieces (H208, H355a and H161), the directive 'tous
sourdines sans *basson*' (or similar) is the only reference to the *basson*, and thus the
only evidence that the instrument was involved elsewhere in these works.³⁷ This
haphazard labelling is comparable with Charpentier's approach to indicating
hautbois. There are further instances: in H190, H74 and H3, 'bassons' is given at the
start, but not repeated in any of the subsequent labellings of the bass line. In H190,
for example, the single bass line at the start of the work is labelled 'tous vions org^{et}
bassons des 2 choeurs'. This implies that there will be *bassons* in both instrumental
choirs when the score divides. However, the *premier choeur* bass line is
subsequently labelled 'basse contin de vion' and then 'basse contin', and the *second*
choeur bass line is consistently marked 'orgue'; even the labelling of a bass line
followed by all the melodic bass instruments omits a reference to *bassons*: 'basses
contin et basses de vion des 2 choeurs'. In fact, there is no further mention of

36. The annotation above the bass line in bars 16-17 of Ex.5.12 will be discussed shortly.

37. Other works containing a similar annotation are H66, H120-2, H365, H365a and H422.

bassons in the work.³⁸

On a handful of occasions, though, Charpentier does achieve some consistency of labelling. At the beginning of H146 the bass line followed by all the bass instruments is labelled 'orgue et vions et bassons'. While it is not the case that the bass line of every single system of the whole piece is annotated ('tous' sometimes suffices), labelling of the kind seen at the start does recur fairly frequently and 'bassons' is never omitted from it. There is less labelling in H422, but Charpentier is similarly careful about including 'bassons' at those points where he provides a detailed labelling of the instruments on the bass line.³⁹

There is a single instance in the autographs where Charpentier indicates that the *basson* is to deviate from a literal doubling of the bass line. In the penultimate bar of Ex.5.12 the continuo line is marked 'blanch. noire p^f le basson'. This indicates that the *basson* player should play a minim ('blanch[e]') and a crotchet ('noire') - the same rhythm as the two *dessus* parts - instead of the written quavers; this is presumably because the doubling is not to continue beyond the end of the bar when the *violons*

38. Inconsistency of labelling with regard to the *basson* is also particularly evident in the Mass H6, where it is mentioned only twice: at the foot of the first page, and in the 'Troisième Sanctus' (notably in a trio section involving *flûtes* and *hautbois*). As with *hautbois*, *bassons* are not cited as a matter of course in the fully-scored passages of *Médée*. In fact, they are only mentioned in four sections where the instrumental scoring is full (pp.lviii, 203, 205, 294). In the second of these the *bassons* have a separate stave from the continuo, though in all but two places (where they simply repeat notes rather than sustaining a held note) the two parts are identical.

39. Some consistency is also achieved in the latter part of H202.

take over the *dessus* lines. Interestingly, the separate 'fagotto' part of H343, though non-autograph, does not include all the bass line that appears in the full score. The bassoon rests while the scoring is for voice and continuo alone, but plays when the two *dessus* instruments play (with or without the voice). An exception occurs at the start, where, as a comparison of the score ([Ex.5.13](#)) and partbook ([Ex.5.14](#)) illustrates, the first entry of the *fagotto* is reserved to add extra weight to a point of imitation in bar 4.

It was noted that in three of the five instances where the *basson* appears independently, Charpentier uses the plural 'bassons'. Table 5.5 indicates the terminology used in works where the *basson* functions only as a doubling instrument. The singular is used in eleven works, the plural in seven. Three works contain both singular and plural labelling.⁴⁰ That this is the result of inconsistency is suggested by the fact that in two of these works (H365 and H365a) a singular labelling is replaced by a plural labelling on a reprise of the same music; compare the labelling in [Ex.5.15a](#) (bb.1-2) with that in [Ex.5.15b](#) (bb.4-5).

40. We also find a mixture in *Médée*, where 'bassons' appears eight times and 'basson' once (p.273).

Table 5.5
Terminology in works where the *basson* features only as a doubling instrument

Work	Main or only term	Number of times used	Second term	Number of times used
H3	bassons	1		
H6	bassons	1	basson	1
H66	basson	8		
H74	bassons	1		
H120-2	basson	13		
H146	bassons	12		
H161	basson	1		
H190	bassons	1		
H202	basson	4		
H202a	basson	2		
H208	basson	2		
H262	basson	1		
H355a	basson	1		
H365	bassons	20	basson	1
H365a	basson	9	bassons	3
H422	bassons	9		
H434	bassons	2		
H514	bassons	1		
H547	basson	30		

Cromorne

Charpentier specifies the *cromorne* in two instrumental works: *Messe pour plusieurs instruments au lieu des orgues* (H513) and *Offerte pour l'orgue et pour les violons, flûtes et hautbois* (H514). In the latter it shares the bass line with 'serpents', 'bassons' and 'orgue' (Ex.5.16, stave 6). In two sections of the former - 'quoniam pour le cromorne' (Ex.5.17) and 'tu solus altissimus pour un dessus de hautbois et un

cromhorne' (Ex.5.18) - it has an independent line.⁴¹ Charpentier's soloistic treatment of the instrument in these two passages is reminiscent of the bass line of organ pieces where the *cromorne* stop is specified, as in Ex.5.19 from Chaumont's *Pièces d'orgue* (1695).⁴² Given that Charpentier specifically set out in H513 to use instruments 'au lieu des orgues', this effect was probably intentional.

The *cromorne* is specified in other contemporary sources. It appears in the 1675 libretto of Lully's *Thésée* (4, vii) and the 1676 libretto of *Atys* (2, iv).⁴³ It is also specified in the score (3, iv) of Collasse's *Enée et Lavinie* (1690);⁴⁴ as will emerge, the range of the line here (*b flat - a'*) suggests that Collasse had in mind an instrument other than that used by Charpentier. We also know that 'cromornes et trompettes marines' formed part of the Grand Ecurie from the mid-seventeenth to the mid-eighteenth century; there were usually five *cromornes*: two *dessus*, one *taille*,

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41. For a transcription of the former, see Günther Massenkeil, 'Marc-Antoine Charpentier als Messenkomponist', in *Colloquium amicorum: Joseph Schmidt-Görg zum 70. Geburtstag*, ed. Siegfried Kross and Hans Schmidt (Bonn: Beethovenhaus, 1967), pp.228-38 (pp.234-5).
42. Lambert Chaumont, *Pièces d'orgue sur les huit tons*, ed. Jean Ferrard, Le pupitre, 25 (Paris: Heugel, 1970).
43. Eppelsheim, *Das Orchester*, pp.13, 119. Jérôme de La Gorce ('Some notes on Lully's orchestra', in *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*, ed. John Hajdu Heyer (Cambridge: CUP, 1989), pp.99-112 (p.107)), points out that the *cromorne* is not mentioned in libretti printed for revivals of these works.
44. Pascal Colasse, *Enée et Lavinie* (Paris, 1690; repr. Farnborough, Hants.: Gregg International, 1972).

one *quinte* and one *basse*.⁴⁵ In 1685 Furetière noted that six *cromornes* served in the King's Chamber at 'grandes cérémonies'.⁴⁶

Despite its name, it seems that the French *cromorne* was not the crumhorn.

Although cited in French theoretical sources (where it was termed a *tournebout*), there is no evidence that the crumhorn was ever used in France.⁴⁷ And none of the low-pitched members of the crumhorn family would have had a great enough range to cope with the solo *cromorne* lines in H513:

Table 5.6
Compass of crumhorns and the range of Charpentier's *cromorne* parts

Compass of low-pitched crumhorns:⁴⁸

Extended tenor

Bass

Extended bass



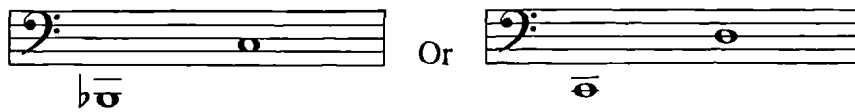
45. Barra R. Boydell, 'Cromorne' in *NGDI*, i, 516.

46. Cited in Sibyl Marcuse, *A Survey of Musical Instruments* (Newton Abbot: David & Charles, 1975), p.671. Unfortunately, I have been unable to verify this information.

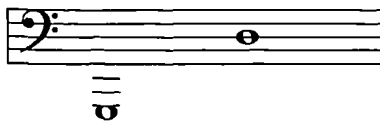
47. See n.45.

48. Barra R. Boydell, 'Crumhorn' in *NGDI*, i, 519. In Boydell's article, the highest note of the extended bass is given as *g'*; it has been assumed that this is a misprint for *g*.

Great bass

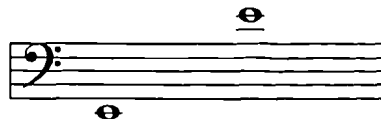


Extended great bass

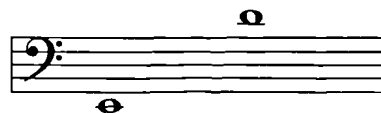


Range of notes in the *cromorne* lines in H513:

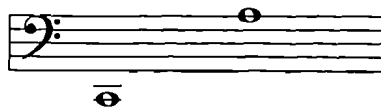
'quoniam pour le cromorne'



'tu solus altissimus pour un dessus de hautbois et un cromhorne'



Range of notes in the shared bass line in H514:



Duron writes that the extended range and virtuosic nature of the *cromorne* part in the 'Quoniam' of H513 might suggest a bassoon.⁴⁹ This idea receives some support from entries in Brossard's *Dictionnaire*, where the following appears under the alternative

49. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.50.

spelling, 'Chromorne':⁵⁰

Chromorne, *ou* Chromhorne[.] Basse de Chromorne. V. *BOMBARDO*,
FAGOTTO &c .

The cross-references (pages 8 and 25 respectively) read as follows:

BOMBARDO. Espece d'Instrument à vent qui sert de Basse aux Haut-bois.
C'est nôtre BASSON.

FAGOTTO. Instrument à vent, qui répond à nôtre BASSON, *ou* Basse de
Chromorne.

But as Duron observes, both *cromorne* and *basson* are specified alongside each other in H514, which suggests that as far as Charpentier was concerned, they were different instruments. Perhaps we should consider instead the suggestion made by Boydell that the *cromorne* 'appears to have been a type of bassoon'; he speculates that the unexplained similarity in name to the crumhorn may be connected with the appearance of the instrument, perhaps resembling a bass shawm, with a curved bell like that of the crumhorn.⁵¹ Another possibility is that the term *cromorne* was intended to describe a one-piece antecedent of the bassoon such as the bass dulcian.

Serpent

Charpentier's autographs contain a single reference to the *serpent*. Its specification on the bass line at the start of H514 (Ex.5.16) was noted earlier. It will be recalled that the range of this line is as follows:

50. Brossard, *Dictionnaire*, p.247.

51. Boydell, 'Cromorne' in *NGDI*, i, 516.



Mersenne gives the following compass for the *serpent*, the bracketed note is obtainable by 'ceux qui sonnent bien de cet instrument'.⁵²



So while the highest note in the bass line of H514 could be reached comfortably, the lowest note appears to lie too low for Mersenne's instrument. However, as players were able to extend the range of the instrument downwards by as much as a fourth by lip adjustment, it is conceivable that the note in question was indeed playable.⁵³

It is Mersenne who gives the first detailed description of the *serpent*, the invention of which has been attributed to Edmé Guillaume, a former canon of Auxerre, around 1590. The instrument was initially confined to France, where it had widespread use in churches, doubling men's voices in Gregorian plainchant. The earliest known *serpent* player (Michael Tornatoris) was appointed to the church of Notre Dame des Doms at Avignon in 1602, and various documentation testifies to the use of the

52. Mersenne, *Harmonie universelle*, Livre Cinquiesme des Instrumens à vent, p.280.

53. See Reginald Morley-Pegge and Philip Bate, 'Serpent', in *NGDI*, iii, 347-52 (p.349).

instrument in other French churches during the seventeenth century.⁵⁴ Kircher (writing in 1650) reports that the instrument was used extensively 'only in France'.⁵⁵ *Serpents* were certainly used at the royal chapel.⁵⁶ Of more direct relevance to Charpentier are the various comings and goings of *serpent* players at the Sainte-Chapelle documented by Michel Brenet.⁵⁷ For the period during which Charpentier was involved at this establishment, there are several references to the arrival and departure of *serpent* players:

23 June, 1700:

Don de 15 francs à "un nommé" Barnabé "pour avoir joué du serpent pendant quinze jours".

5 January, 1701:

Jean-Baptiste Le Delecter, gagiste, jouant du serpent, quitte le service de la Sainte-Chapelle.

1st October, 1701:

Joseph Sebastien Montenot, reçu gagiste "pour jouer du serpent", s'étant retiré parce qu'il est "incommodé du poulmon qui est une maladie incurable", les chanoines décident de recevoir en sa place "une autre personne qui jouera du serpent".

8th October, 1701:

Jean-Baptiste Duquesne est reçu comme gagiste "pour jouer du serpent".

12th October, 1701:

Don de 9 francs à Michel Frayx "pour avoir joué du serpent quelques jours".

54. See J. A. Westrup, 'Sidelights on the Serpent', *MT*, lxxviii (1927), 635-7; James R. Anthony, *French Baroque Music from Beaujoyeulx to Rameau*, rev. ed. (New York: Norton, 1978), p.161.

55. Athanasius Kircher, *Musurgia universalis* (Rome, 1650), cited in Morley-Pegge and Bate, 'Serpent', *NGDI*, iii, 347-52 (p.350).

56. Marcuse, *A Survey of Musical Instruments*, p.780.

57. Brenet, *Les Musiciens*, pp.263, 265-6.

25th January, 1702:

Avance de 16 francs à Jean-Baptiste Du Quesne, sur son gros, "pour faire accommoder son serpent".

However, H514 appears to predate Charpentier's appointment at the Sainte-Chapelle: Hitchcock, Cessac and Ranum suggest that it was composed in the early 1670s, and Lowe suggests a date of copying after 1685, though apparently not as late as 1698. Unfortunately, no comparable archival evidence is available for the other churches where Charpentier worked. Yet given the instrument's widespread use in French churches, we can be sure that it was readily available, and therefore that it may have been used more often in Charpentier's works than the single reference in the autographs suggests.

Although H514 is an ecclesiastical piece, the *serpents* do not have their traditional role of doubling voices. A survey of near-contemporary French scores has revealed just one other instance where the instrument is used to reinforce the bass line of an instrumental piece: according to one source, '2 Serpens' were required for an instrumental *orage* in Matho's opera, *Arion* (1714).⁵⁸

Piva

The *piva* is specified in one work in Charpentier's autographs, H473. It was noted earlier that this piece was composed in honour of the Elector of Bavaria, brother-in-

58. See p.54.

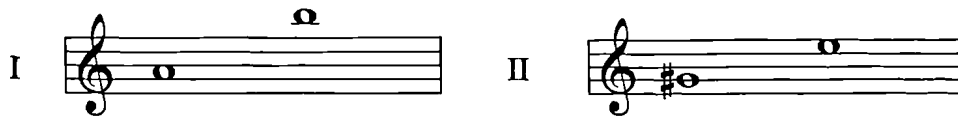
law of the Dauphin, and that Italian labelling is used throughout.⁵⁹ Two instruments are required. For the most part they play in the fully-scored sections of the work where they each share a line with a 'violino' and a 'flauto'.⁶⁰ On two occasions, however, they are used in a different context. In five bars of trio scoring, they are doubled by *flauti* (Ex.5.20, bb.4-8):

G1 flauto e piva soli
G1 flauto e piva soli
F4 fagotto solo

And in a further four bars they are briefly independent (Ex.5.21, bb.9-12):

G1 piva sola
G1 piva sola
F4 fagotto solo

The range of the independent *piva* parts in these four bars is as follows:



Some debate exists about the instrument. In an unsigned entry in *The New Grove Dictionary of Instruments*, the *piva* is described as a Northern Italian bagpipe with 'a conical chanter, 7 finger holes (and sometimes a rear thumbhole) and a double reed'.⁶¹ It is conceivable that Charpentier deliberately chose this Italian instrument to

59. See p.89.

60. For an illustration of the opening section of the work see Ex.6.1.

61. 'Piva' in *NGDI*, iii, 129.

provide what Duron describes as 'couleur locale';⁶² as noted, Italian music and musicians were predominant at the electoral court in Munich. Alternatively, Charpentier may not have intended an unusual instrument at all. Duron favours the idea that 'piva' should be interpreted as 'hautbois' (or less likely, 'cromorne').⁶³

Smithers is of a similar opinion:

The term 'piva' is most likely synonymous with *piffaro*, which, in France at the end of the seventeenth century, would probably have meant a type of oboe.⁶⁴

Neither commentator, however, cites the particularly revealing definition and cross-references which appear in Brossard's *Dictionnaire*. Under 'Piva':⁶⁵

Veut dire Haut-Bois. V. aussi *CORNETTINO*.

And under 'Haut-Bois' (p.267):

que les Italiens nomment *Piva*.

Brossard adds here that 'cornettino' is the 'Haute-Contre de Haut-Bois'; under 'Cornettino' itself (p.16), he gives the French equivalent as 'Cornet', but adds: 'On les peut supl er par nos Haut-bois'.

In addition to these definitions, other evidence supports the idea that Charpentier's *pivae* were actually *hautbois*. First (as Duron observes), *hautbois* are not already

62. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.50.

63. Duron, 'L'orchestre de Marc-Antoine Charpentier', pp.50-1.

64. Don L. Smithers, *The Music and History of the Baroque Trumpet before 1721* (London: Dent, 1973) p.239.

65. Brossard, *Dictionnaire*, p.289.

used in the work. Second, the range of notes in the few bars where the *pivae* have independent lines falls within the range of the *hautbois*. Third, Charpentier's use of *pivae* in H473 is comparable with his treatment of *hautbois* elsewhere in the autographs: they are used as doubling instruments in full sections, feature occasionally in trio passages and are rarely independent. A further similarity with Charpentier's scoring for *hautbois* is the reduction to 'fagotto solo' on the bass line of the two trio passages involving *pivae*. All this, together with the fact that Charpentier uses Italian terms for the other instruments in this work, makes it seem especially plausible that he was simply using 'piva' as Italian for 'hautbois'.

Chapter 6

Scoring: *Trompettes*, *timbales* and other percussion

Trompettes

Charpentier specifies the *trompette* in six works in the autographs, four sacred and two secular.¹ Three of these require the *basse de trompette* in addition to the *dessus*.

Table 6.1 gives the scoring, labelling and key of the relevant passages, and the range of notes in the *trompette* part(s):²

Table 6.1
Works in which the *trompette* is specified

H498

Trompettes are specified in the refrain of the 'Marche de triomphe' (XVII, 38-38^v):

G1 violons et trompettes
C1
C2
F4 trompette et timballe
F4 violon

D major G1  F4 

1. The *trompette* is also required in three passages in *Médée*: 'Fanfare' (p.30), 'Choeur de Corinthiens et d'Argiens' (p.49) and 'Rondeau pour les Corinthiens' (p.70).
2. The question of whether *trompettes* were intended to double the inner parts in passages of full scoring is considered later; the ranges given here are those of G1 and F4 lines actually carrying the indication 'trompettes' (or an abbreviation).

H499

'Fanfare pour les trompettes' (XVII, 49) and 'Fanfare à deux trompettes' (XVII, 51^v):

G1

G1

C major Both parts



H401

'apres un grand silence on joüe ce bruit de trompettes' (IV, 99^v):

G1

G1

C major Both parts as H499

H473

'Prima' and 'seconda tromba' feature in the instrumental prelude, and in the accompaniment where the vocal scoring is full:

G1 prima tromba

G1 seconda tromba

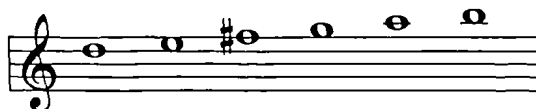
F4 taballi

G1 primo violino piva e flauto

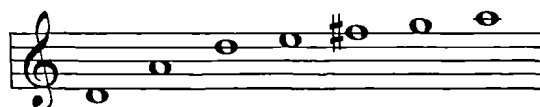
G1 secondo violino piva e flauto

F4 cembalo violone e fagotto

D major *prima*



seconda



H547

Trompettes are specified in the refrains of both instrumental *rondeaux*: 'Marche de triomphe pour les vi[ol]ons, trompettes, timbales, flûtes et hautbois' and 'Second air de trompettes, vi[ol]ons, fl[ûtes] et hautb[ois] et timb[ales]'

G1 vions trōmp fl et hautb.

C1

C2

F4 Timballes et Tromp

F4 basson vions et orgue

D major G1  F4 

H146

Trompettes are specified in the instrumental prelude, and in the accompaniment in three passages (X, 75-77, 78-79, 83-85) where the vocal scoring is full:

G1 trompettes



F4 Timballes et basse de Trom

G1 vions et instr a vent

C1

C2

F4 orgue et vions et bassons

D major G1  F4 

The Comédie-Française works H498 and H499 are in neighbouring *cahiers* (XXIII and XXIV), and H547 and H146 (both probably intended for the Jesuits) are also located in close proximity to each other (*cahiers* 61 and 62). Other links may be established between passages listed above. Michel Morisset has already observed that the 'Marche de triomphe' of H498 'est très voisine de l'introduction de

l'Epithalame [H473] ..., mais où deux parties de trompettes sont distinctes'.³ In fact, the first eight bars of the 'prima tromba' part in the latter (Ex.6.1, stave 1) are identical to the *dessus* line in the former (Ex.6.2).⁴ Another thematic connection between two of the works involving *trompettes* has, to my knowledge, never been identified: the first fanfare in H499 (Ex.6.3) is identical with that in H401 (Ex.6.4), apart from the pauses at the end of the latter.⁵ It is possible that the second fanfare in H499 (Ex.6.5) was intended as an alternative to the first. Yet Hitchcock suggests that it 'seems (from both the hand and the ink, which differ from those of the other music) to have been composed at a different time and may not belong to this group of pieces at all'.⁶ Although the writing is smaller and its appearance is scratchier than that of the immediately preceding music, it is clearly Charpentier's own. It may well have been added as an afterthought, which would account for its rather unusual position at the end of the score.

In France, as elsewhere, the *trompette* was traditionally associated with military and ceremonial occasions.⁷ These connections are clearly reflected in Charpentier's

3. Michel Morisset, 'Étude sur la musique française pour trompette de Lully à Rameau', *RMFC*, xiii (1973), 33-55 (p.52). Morisset is in error, however, in claiming that the 'Marche de triomphe' of H498 is from *Sérénade pour le Sicilien* (H497), the preceding work in the *Meslanges*.

4. H498 (*cahier XXIII*) is an earlier work than H473 (*cahiers 45-6*).

5. H499 (*cahier XXIV*) is an earlier work than H401 (*cahier 30*).

6. Hitchcock, *Catalogue*, p.374.

7. Smithers, *The Music and History of the Baroque Trumpet*, pp.230-1, 236.

use of the instrument; the above list comprises fanfares, triumphal marches, a celebrational piece in honour of the Elector of Bavaria and a *Te Deum*.⁸ Since the French *Te Deum* was often performed to celebrate a military victory, it was frequently scored for *trompettes*.⁹ In no less than four instances - the two pieces in H547 and the opening sections of H146 and H473 - *trompettes* are used in the refrains of instrumental *rondeaux*, resting in the *couplets* to enable modulation.¹⁰ This usage also conforms to contemporary French practice.¹¹

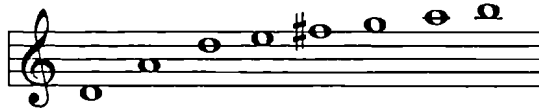
Just two types of *trompette* were known in France in Charpentier's day (excluding the *basse de trompette*, discussed separately below): the *trompette* in C and the *trompette* in D. Since these instruments were valveless, the only notes available were those of the harmonic series. Charpentier's fanfares in C major were therefore intended for the former instrument, while the remaining passages listed in Table 6.1 (all in D major) were intended for the latter.¹² The overall range of notes covered by both instruments in the autographs is as follows:

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8. See also *Médée*: though scored in five parts, the 'Fanfare' evokes the same spirit as [Ex.6.3](#) and [Ex.6.4](#), and shares the 4/8 time signature; the 'Choeur des Corinthiens et d'Argiens' (which is followed in the same scene by the 'Rondeau pour les Corinthiens') is essentially a call to arms.
 9. Other near-contemporary settings of the *Te Deum* scored for *trompettes* include those by Lully, Lalande, Campra and Clérambault.
 10. See also *Médée*, 'Rondeau pour les Corinthiens'.
 11. Morisset, 'Étude', p.46.
 12. The three passages in *Médée* are all in D major.

Trompette in C



Trompette in D



While all these notes were playable on these instruments, f'' and a'' on the *trompette* in C and g'' and b'' on the *trompette* in D in particular would have needed 'lipping' into tune. In addition, on a single occasion in *Médée* Charpentier writes g'' sharp for the *trompette* in D (Ex.6.6, b.4). Again this would have required some lip adjustment; the fact that the composer uses it just once and completely avoids the equivalent note (f'' sharp) on the *trompette* in C may indicate a lack of confidence in the ability of his players. This is also suggested by the limited range of the parts in individual pieces; with the exception of the 'seconda tromba' part in H473 (which contains the only instance of d'), they do not exceed a ninth.¹³ However, this is typical of *trompette* parts in French music of this period.¹⁴

Charpentier's preference for the D trumpet has been noted by commentators, and various - unsatisfactory - explanations suggested. Smithers, for instance, writes:

13. In each passage in *Médée* the range is a ninth, from a' - b'' .

14. Morisset ('Étude', p.42) observes that *trompette* parts in French music of this period never cover more than two octaves, and frequently no more than a ninth.

Unlike Lully's music with trumpet parts, which is, by and large, theatre music, most of the trumpet music of Lalande and Charpentier is chamber and church music, and is probably in D major because of the pitch of continuo instruments used during performance.¹⁵

First, then, Smithers fails to note that nearly half Charpentier's works involving *trompette* (including *Médée*) are theatre pieces. More important, since we have no information concerning the pitch of the continuo instruments used in performances of Charpentier's works, there is no evidence to substantiate the claim that it was this which determined the type of *trompette*. It is noteworthy that the passage in H498 involving *trompettes* in D (Ex.6.2) appears not to require continuo support anyway.

A further suggestion by Smithers is also flawed. He speculates that the characteristics assigned to different keys by Charpentier in his *Règles de composition* might explain why he 'chose the key of D major when scoring for trumpet in such works as his Te Deum ... his Marche de Triomphe ... and the Epithalamio'.¹⁶ But Charpentier only had *trompettes* in C and D at his disposal. If Smithers is suggesting that he chose D major in preference to C major in these instances, his argument is weakened by the fact that there is little real difference between the moods that the composer assigned to these two keys: he described C major as 'gai et guerrier' and D major as 'joyeux et tres guerrier'.¹⁷ It seems more

15. Smithers, *The Music and History of the Baroque Trumpet*, p.238.

16. Smithers, *The Music and History of the Baroque Trumpet*, p.237.

17. For an English translation of Charpentier's *Règles de Composition*, see Lillian M. Ruff, 'M-A. Charpentier's "Règles de Composition"', *Consort*, xxiv (1967), 233-70.

likely that Charpentier's choice of *trompette* would have been dictated to some extent by availability. Players would presumably not have carried around both C and D instruments 'just in case'. It would seem reasonable to suggest that Charpentier ascertained which instruments were available, and scored for them accordingly.

In H498 and H547 *trompettes* share the *dessus* line. In the latter there are two points where repeated semiquavers are annotated 'simple p' la tromp cest a dire croches', indicating that the *trompettes* should play quavers instead (Ex.6.7, bb.3, 6).¹⁸ In H146 and H473, *trompettes* are assigned separate staves (one in the former, two in the latter).¹⁹ Although there are places in both these works where, despite having separate lines, the *trompettes* are merely involved in doubling, there are several instances where they are independent. Compare, for instance, *trompette* and *violon* lines (staves 1 and 3 respectively) in Ex.6.8 from H146. This and other examples refute Duron's statement that 'Charpentier ne donne jamais aux trompettes une ligne différente de celle des dessus de violon ... mais calque cette partie, note par note'.²⁰

The latter work (H146) demonstrates the tendency in French scores of this period to

18. It is just possible to discern that the G1 line in Ex.6.7 (from bar 2, including the annotations in bars 3 and 6) is written on a paste-over.

19. *Trompettes* also have a separate staff in the three passages in *Médée*.

20. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.48. For independent *trompette* parts in *Médée*, see bars 20-2 of the 'Fanfare' and the latter part of the 'Choeur de Corinthiens et d'Argiens'.

have just a single *trompette* line, and to label it in the plural (Ex.6.9, stave 1).²¹

Smithers writes that the French followed military tradition with regard to trumpet playing and 'made an enormous noise, with sometimes as many as four players on a part'; he speculates that several players may have been involved in H146.²² As indicated earlier, Charpentier also gives the term in the plural in H498 and H547; only in H473 are the 'tromba' parts specifically labelled in the singular, like the other instrumental lines in the score.

Another possible interpretation of the plural labelling in H146, H498 and H547 (which also involve the *basse de trompette*) is that it indicates *trompette* doubling of the inner parts in addition to doubling of the *dessus* line (or, in the case of H146, in addition to the separate G1 line). However, an examination of the C1 and C2 lines of these works reveals that, in each case, exact doubling by *trompettes* in D would not be possible. In the 'Marche de triomphe' in H498, for instance, the C1 line contains a few instances of *b'* (Ex.6.2, bb.3, 8), while the C2 line contains rather more examples of notes which would be unplayable on the instrument, notably *c'* sharp, *e'* and *g'* (bb.2-8). Similar observations can be made about H146 and H547, the inner parts in the former also including *b*, *d'* sharp and *g'* sharp. Of course, *trompette* players may simply have substituted appropriate notes in place of those that were unobtainable. But given that Charpentier devised his shared *dessus* lines so that no such adjustments were necessary, it seems likely that he would have

21. See also *Médée*.

22. Smithers, *The Music and History of the Baroque Trumpet*, pp.236, 239.

conceived the inner parts in a similar manner if he had intended *trompette* doubling. Furthermore, even given his tendency towards inconsistency in labelling, it seems probable that if Charpentier had proposed such extraordinary scoring, he would have made his intentions clearer. As it is, the positioning of the labelling in these works does nothing to suggest that the *dessus de trompette* was intended on lines other than the shared or separate G1 line.

In all three of these works the *basses de trompette* share a line with *timbales* and play parts consisting of just two notes.²³ This is consistent with Morisset's description of the instrument as the bass of a four-part *trompette* ensemble; he comments that it 'se bornant souvent à ne faire entendre que la tonique et la dominante'.²⁴ A comparison of the 'trompette et timballe' line in H498 (Ex.6.2, stave 4) with the 'taballi' line in the near-identical passage in H473 (Ex.6.1, stave 3) reveals that the latter contains many more repeated notes. It is conceivable that the use of a *basse de trompette* on the same line as the *timbales* in H498 may have caused Charpentier to avoid the rapid alternations and repetitions of notes which he later used in the line held solely by *taballi* in H473. However, the 'Timballes et basse de Trom' line of H146 is not restricted to notes of longish value, as Ex.6.10 (stave 2) illustrates. And the equivalent line in H547 (Ex.6.7, stave 4) also contains repeated semiquavers, though it is possible that the instruction written above the G1 stave in bars 3 and 6 was also

23. Though identifying the use of the *basse de trompette* in H498 and H547, Duron ('L'orchestre de Marc-Antoine Charpentier', p.49) fails to acknowledge its appearance in H146.

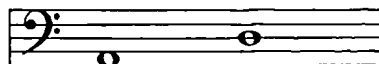
24. Morisset, 'Étude', p.42.

intended to apply to the *basse de trompette*.

Duron speculates that the *trompette* was yet another instrument which was used more often in Charpentier's works than the scores suggest: 'elles ne sont pas toujours précisées dans les partitions là où cela paraissait évident aux yeux des contemporains'.²⁵ Yet the fact that the same scholar has great difficulty in attempting to identify additional passages where *trompettes* would not only seem appropriate, but where they would also have been able to play all the notes, may confirm that this was not the composer's intention.

***Timbales* and other percussion**

Timbales are specified in four works in the autographs (H146, H473, H498, H547) and in *Médée*; in each case, they are used in passages which also involve *trompettes*.²⁶ Charpentier uses the terms 'timbales' (H146 and H547), 'timballe' (H498), 'tymballes' (*Médée*) and 'taballi' (H473). In three of these works (H146, H498 and H547), the *timbales* share their staff with the *basse de trompette*, while in H473 and *Médée* (in which the *basse de trompette* is not specified), they have an independent line. All these passages are in D major, and in each case the *timbales* are required to play tonic and dominant:



25. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.48.

26. See Table 6.1.

With the exception of some longish last notes, the note values in these parts range from minims to semiquavers (and semibreve in $\text{C}[3/2]$ in H473).

Charpentier's one other notated percussion part occurs in the 'Cérémonie des médecins' in the Comédie-Française work, *Le malade imaginaire* (H495). In the final chorus, 'Vivat, vivat, cent fois vivat', there are two parts for 'mortiers' - i.e.

apothecaries' mortars. These parts are written on a monotone, the upper in the treble clef, on the note *c*" and the lower in the bass clef on *g* (Ex.6.11, staves 1 and 2).²⁷

Excluding 'long' last notes, the note values range from minims to semiquavers. Marc Minkowski writes that the mortars 'were cast in a bell foundry and produced a sound akin to that of bells'.²⁸ He also adds that, according to account books and descriptions of the production, castanets, drums and tambourines were amongst the stage accessories used in the second interlude of *Le malade imaginaire*, 'Profitez du printemps'. It is certainly possible that percussion were involved in energetic and rustic dances at the Comédie-Française and at the Opéra, though Charpentier's autographs shed no light on this particular aspect of scoring.

27. Though the clef of the second stave down is unclear in Ex.6.11, subsequent pages of the manuscript confirm that Charpentier intended a bass clef.

28. Marc Minkowski, dir., Marc-Antoine Charpentier, *Le malade imaginaire*, Les Musiciens du Louvre, Erato 2292-45002-2 (1990), CD notes, p.38.

Chapter 7

Scoring: Charpentier and the *basse continue* - the instruments

One particularly fruitful area that emerges from research into performance practice in Charpentier's music is the composer's treatment of the continuo group. The following study examines the various labellings which appear on the continuo lines in his scores. These provide information about the kinds of instruments required and clues as to how the continuo was realized.

Absence of labelling

A survey of the manuscripts reveals that a large proportion of the sacred works (over 280) contain neither specific indication of continuo scoring, nor even a vaguer labelling such as 'basse continue'.¹ Many of these works, which date from across Charpentier's career, are small-scale, involving just one to three (occasionally four or

1. This includes works with annotations on the bass line which may well concern the continuo players ('acc seul', 'tous', 'R[écit]', 'duo', 'trio'), but in which there is no direct reference to the continuo group. All individually catalogued sacred works are included, even when they belong to a set of works in which details of continuo scoring are given at some point.

five) solo voices, with or without obligato *dessus* instruments.² A few are instrumental trios for two *dessus* and continuo.³ The remainder are scored for larger forces, the majority for soloists and chorus (which may simply be an ensemble comprising the soloists), with or without two obligato *dessus* instruments.⁴ We also find a fragment for four-part choir alone (H7a), two works for soloist and unison choir (H15 and H62), three four-part instrumental pieces (H517, H528 and H530), one work for soloist and four-part instrumental ensemble (H131), and the *Salve regina à trois chœurs* (H24). The scoring of two further works (H291 and H402) will be discussed shortly.

In all these works the absence of labelling from the continuo line is easily explained. A number of them can be linked with particular performing groups: the Jesuits, the Guise musicians, the Pièches, the nuns of Port Royal and Abbaye-aux-Bois. If a particular establishment's 'usual' continuo team was intended, the instrumentation

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2. See H13, H14, H16, H17, H19, H20, H22, H23, H23a, H25-7, H29-39, H42, H43, H48-52, H54, H58-61, H69, H70, H73, H75, H82, H86, H91-7, H99, H102-119, H125-7, H130, H132-4, H137-44, H157, H159, H163-6, H172, H174-6, H178, H179, H181, H183, H184, H187, H188, H192, H201, H231, H233, H235, H237-44, H246-55, H257, H259, H260, H264, H264a, H265-8, H270, H271, H273-7, H282, H286, H288, H289, H293-8, H300-2, H304, H306-10, H313-21, H323, H325, H327, H330, H331, H334-8, H340, H342, H343, H347-52, H354, H357-60, H362, H364, H364a, H366, H369, H370, H373, H374, H393-5, H400, H405, H415a, H417, H419, H426, H427, H429, H431, H433.
 3. See H100-1, H180a, H197a, H203a, H209a, H237a, H511, H535, H539.
 4. See H44-7, H72, H81, H87-90, H149-53, H155, H156, H158, H160, H195, H203, H209-12, H213a, H215-18, H220, H222, H227, H292, H339, H344-6, H363, H367, H368, H411, H412, H414, H415, H483b. This category also includes two secular works intended for the Guise musicians (H484, H486).

would have been obvious, removing the need to specify it (though it will be seen later that such works do occasionally contain some labelling of the continuo lines). Similarly (and as suggested earlier), if Charpentier directed performances of his own works he would have felt no need to annotate his scores with such information. And in the case of works which belong to a set in which details of continuo scoring occur elsewhere (H125 and H137, for instance), the composer may have decided that it was unnecessary to repeat himself in each piece.

In the small-scale pieces a keyboard would provide enough support; Charpentier might have thought that this was obvious from the scale of the works. Of the larger-scale pieces, a number are early works; here it is plausible that Charpentier was following the continuo practices of his predecessors and intended just a keyboard with no doubling instrument(s), irrespective of the forces involved. Again, if this was 'normal' mid-century practice, he may have regarded labelling as superfluous. Furthermore, in most of these works, the required forces are not large. In only two instances - H291 and H402 - are both a four-part instrumental ensemble and choir required. In the first of these, however, the instruments are used only in the prelude. And in H402 the verbal annotations indicating the presence of a four-part ensemble for the purposes of doubling might well have been a later addition.⁵ It therefore seems possible that the original was scored only for soloists, choir and two *dessus* instruments, and so a keyboard alone may have served adequately as a continuo

5. See pp.41-2.

instrument.⁶

In a few works where there are no labellings, however, internal evidence may suggest the use of a second continuo instrument. For instance, on a single occasion in H181 and H293 the continuo line contains two notes an octave apart (Ex.7.1, b.7). While it is possible that Charpentier was simply providing his keyboard player with a choice of octaves (as is sometimes the case with comparable instances in his vocal bass lines),⁷ it may be that such a division in an instrumental line indicates the use of two instruments. As will emerge, internal evidence also suggests that a string bass in addition to the keyboard was required in H105, H179 and H340.⁸

General indications

The same explanations for the absence of labelling may also apply in the case of over thirty other sacred pieces where continuo forces are indicated only by the vague terms 'basse continue', 'accompagnement' or 'accompagnement seul'.⁹ Some form of the term 'basse continue' occurs in this context in 19 pieces dating from across

6. At the start of the non-autograph version of the work (Vm¹ 1479), where there is no indication of instrumental doubling, the organ is the only specified continuo instrument: 'a 4. voix. CATB. cum organo.'

7. See pp.302-3.

8. See pp.210, 209, and 183 (n.13) respectively.

9. These terms appear in other works, but alongside more specific indications of continuo scoring. The meaning of 'accompagnement seul' is discussed on pp.242-52.

Charpentier's career;¹⁰ in one (H40) we find a clear instance of the plural 'basses contin', obviously suggesting multiple continuo instruments. These pieces are scored for a variety of forces, ranging from two solo voices (H21) to soloists, double choir and orchestra (H392). A handful may be associated fairly certainly with particular performing groups: Port Royal (H256), the Pièches (H170) and the Jesuits (H79, H225, H372).

In six of these works (all late), the continuo group is also indicated by abbreviated versions of the terms 'accompagnement' and 'accompagnement seul'.¹¹ In a further 16, scored for relatively large forces and dating from the late 1680s onwards, these are the only terms used.¹² The names of performers found in a number of these scores (H10, H77, H128-9, H193a, H207 and H432) link them with the Jesuits, while H230 contains the names of Sainte-Chapelle personnel.

Just one of these works contains a clue that the continuo group includes a melodic bass in addition to the chord-playing instrument. In one of the passages in H128 where the bass line is played by continuo alone, Charpentier slurs together repeated crotchets, indicating the slurred tremolo. The presence of this device (discussed and

10. Works not subsequently mentioned which fall into this category are H7, H53, H124, H136, H214, H219, H272, H311, H371, H401, H421. See also the secular Guise work H489.

11. See H7, H40, H79, H219, H225, H372.

12. Other works not mentioned here in which the continuo group is indicated only by 'accompagnement seul' and/or 'accompagnement' are H41, H180b, H204, H205, H223, H355a, H531, H537.

illustrated in Chapter 19) suggests that the line would have been doubled by a string bass.¹³

Orgue alone

Where one particular continuo instrument is specified or alluded to, it is most often (and predictably) the organ. Scores in which the labels 'orgue et accomp' or 'orgue et basse continue' indicate the use of at least one other continuo instrument will be discussed shortly. Also considered later are ten works in which reference to the continuo group takes the form 'orgue' at some points and 'basse continue' or 'accomp' at others. Let us consider first some 50 sacred works where we find 'orgue' without any of these supplementary indications.¹⁴

The various ways in which the organ is indicated in these works demonstrate Charpentier's typically haphazard labelling methods. On only three occasions - H245, H284 and H356 - is it specified in the title (see Appendix 1). At the other extreme it is indicated in a particularly oblique manner in H322. Here we assume that organ is the intended continuo instrument from the annotations 'pedale', 'ped' (pedal) and 'main' (manual) which occur in the bass line.¹⁵

13. See Ex.19.1. The appearance of dots beneath the unlabelled continuo line in H340, undoubtedly to indicate a tremolo (see pp.497-8), may similarly suggest that a string bass was intended.

14. Some of these works, however, do contain the labellings 'acc seul' and 'tous' on bass lines followed by all the bass instruments.

15. See pp.233-4.

There are a number of other instances in which we learn of the involvement of the organ by some means other than a labelling on the continuo line itself. In H18 it is mentioned only amidst instructions for adapting the piece for other voice types; beside the C2 line on I, 49, Charpentier writes: 'Basse si lon veut pourveu quon fasse aller lorgue plus bas'. In other words, the line in question may be sung by a bass providing that the organ part is transposed down (presumably in places where it would otherwise lie higher than the vocal line). In four works, instructions directing the organ to play *couplets* between sung verses are the only indication that this is the continuo instrument in the vocal sections. Thus at the start of H68 we find 'Lorgue joüe le P^r couplet', and subsequently, 'In supremae pour lorgue', 'Tantum ergo pour lorgue' and 'amen pour lorgue'.¹⁶ Another work in which we learn almost by chance that the organ is involved is H534. The first and only reference to the continuo body in this whole set of *noëls* occurs in the section 'Or nous dites Marie', where Charpentier gives a choice of scoring: two phrases of the *dessus* line may be played either by a solo violin, or by the organ using the registration 'cornet d'orgue'.¹⁷ We learn that the organ is present only late on in the score of H413 by instructions that it should double other instrumental parts; this is also the form in which the organ is first mentioned in H353.¹⁸ In H226 the instrument is named in the score only at the point where the composer writes, 'en bas pour lorgue' and 'naturel pour lorgue'.¹⁹

16. See also H63-5.

17. See Ex.18.3. This and other organ registrations are discussed in Chapter 8.

18. For further details, see pp.229, 230.

19. See Ex.8.24. The instructions 'en bas' and 'naturel' are discussed on pp.240-2.

In other pieces 'orgue' (often abbreviated to 'org.' or, in H403, given as 'organum') may simply appear on the continuo line itself. However, in very few instances does it actually appear beside the initial bass stave.²⁰ In three works Charpentier's specification of the organ at the start is explained by the fact that he is indicating something out of the ordinary and not just providing information about the forces involved. At the beginning of H536 (Ex.7.2) 'org' is given below the bass line while 'vions' appears above it; the purpose of the labelling here is to clarify that the organ plays a minim while the *basses de violon* (which share the stave) rest briefly. 'Tous' under the second minim in the bar indicates that these forces are combined. In the prelude of H355 the labels 'orgue avec les Tailles' and 'orgue avec basses de vion' appear in turn, indicating that the organ plays along with the *tailles* from the start, switching to the bass line when the *basses de violon* enter (Ex.7.3). Similar labelling may be found at the start of H516. A copyist preparing partbooks of both works would need to know that the first few bars of the *taille* line should be written in the organ partbook.

In most cases, though, such potential ambiguities do not arise at the start of a work, and consequently we do not find any such labelling here. Instead, most instances of 'orgue' are found for the first (and in some cases only) time in the course of pieces, at points where Charpentier deemed labelling necessary to clarify the layout. In many cases, 'orgue' first occurs as part of the labelling 'voix et orgue' (or similar) where the

20. See H147, H148, H208, H221, H396, H425a. In H403 it appears at the first choral entry.

organ and bass voice move to a shared stave (Ex.7.4).²¹ In some instances staves are labelled 'voix' and 'orgue' (or similar) when the two parts subsequently move from a shared stave to separate ones (Ex.7.5).²² In H399 'orgue' first appears at the point in a shared stave where the voice temporarily stops, leaving the organ to continue alone for a few notes (Ex.7.6, b.5). In H483a, 'orgue et voix' appears beside a line written in the clef C1 and on which there is no subsequent vocal entry (Ex.7.7). It is possible that this labelling was intended to draw attention to the fact that the continuo line is essentially a written-out doubling (with some modifications) of the C1 vocal line.

Other potentially ambiguous circumstances arising mid-piece similarly invite Charpentier to indicate the organ for the first time. At a point in H154 where the soloists adopt a double choir formation, Charpentier ensures clarity by labelling all the parts, including the organ. Although we are already aware of the involvement of the organ in the Mass H5 by instructions indicating that it should supply various parts of the service ('L'orgue jouë le p^r couplet', for instance), the context in which the instrument is actually named on the continuo line in the course of the piece

21. See also H76, H78, H80, H83, H180, H186, H196-7, H199-200, H259, H287, H332 (see Ex.7.5), H391, H406, H407, H410, H482. Although we are aware that the organ is involved in H1 by instructions indicating sections for the organ alone, the first mention of the organ as a continuo instrument in the score itself occurs quite late on in the work where 'orgue' appears beside a vocal bass line, indicating a shared stave.

22. See H80, H199, H200, H482. Similarly, in H398 we find the labels 'premiere basse' and 'seconde basse [et] orgue' where both vocal bass parts and organ move from a shared stave to two separate ones (III, 124).

further illustrates the use of labelling at a point where the layout of the score changes; in order to fit the final few bars of the 'Offertoire Pour S^{te} Marguerite' on the page, Charpentier writes the three parts in separately, clarifying which is which by labelling them 'P^{re}', 'S^{de}' and 'orgue'.

This labelling-only-to-avoid-confusion recurs again and again in Charpentier's continuo lines. Moreover, it supports the suggestion made earlier that many works in the autographs are devoid of labelling because, for whatever reason, Charpentier believed that his intentions were already clear. Can we assume, then, that in all instances where the organ is the sole continuo instrument named or alluded to, it is the only one? Such a conclusion seems plausible in the majority of those concerned, two-thirds of which are either early works, or scored on a small or medium scale without any substantial instrumental forces. Clues in a number of such works support this hypothesis. For instance, the titling of H245 and H284 and the instruction for transposition in H18 (all small-scale works) imply that only the organ was involved. In the instrumental trio H425a, 'org seul' appears on the bass line at the start and is not subsequently cancelled. When the four-part string group plays in the *Messe pour les trépassés* (an early work scored for soloists, chorus, four-part strings, *flûtes* and continuo) the organ shares the bass line with all the *basses de violon*. In those places where the strings are absent the bass line is always marked 'orgue seul' or 'orgue', never 'orgue et ...'. It seems, then, that in this piece, the *basses de violon* are deployed solely as the basses of the string group and never as continuo

instruments in their own right. Even in some later works involving at least four-part instrumental forces, evidence suggests that the organ was the sole continuo instrument. For instance, in the four-part instrumental prelude H525 (late 1680s-1690), where the bass line is followed by all the bass instruments, there are three places where the organist is instructed to play the *flûte* parts. At these points, the bass line is consistently marked 'org seul'.

However, a few of the works where only the organ is specified contain clues which suggest that it was not the only continuo instrument. At three points in H399 (one of which is reproduced in Ex.7.8, last bar), the continuo line contains two notes an octave apart, which - as suggested earlier - may indicate that more than one player was involved.²³ Though not a particularly late work (1680) it has the potential to involve quite large forces, with verbal indications (possibly added at a later date) signalling the presence of a four-part instrumental group to double the choral passages.

Other works containing such clues date from later. On the first mention of the organ in H261 (probably dating from the early 1690s) it becomes clear, purely by chance, that it is not the only instrument playing the line. An annotation under the bass line

23. The octaves are omitted from the continuo line in the non-autograph copy of the work, H399b (Vm¹ 1480); instead the copyist gives just one of the notes. The title of the work in this source also suggests that the organ is the only continuo instrument: 'a. 4. voc. CATB. cum 2. violinis et organo.' As noted (Chapter 2, n.13), this copy contains no indication of the instrumental doubling that Charpentier specified at some stage in his autograph score.

where it becomes rhythmic - incorporating repeated void crotchets and quavers - reads 'entieres pour lorgue jusq a da robur' (Ex.7.9, end of system 1); this is an instruction to the copyist to write sustained rather than repeated notes in the organ partbook until the words 'da robur' (system 3, b.3).²⁴ Thus the short repeated notes must have been played by an instrument other than the organ.

The label 'org seul' appears underneath the bass stave at the start of H532 (also early 1690s), where it accompanies a single *dessus* line (Ex.7.10). After the entry of the upper *dessus*, and at the point where the continuo takes up the figure heard in the upper parts (b.4), 'org seul' is replaced by 'acc seul'. A further alternation of 'org seul' and 'acc seul' occurs on the second system (bb.7, 9), corresponding respectively to scoring for one, then two *dessus* parts. In both cases this suggests an expansion of the continuo group from organ alone to organ with some melodic doubling. We arrive at the same conclusion in the case of four relatively late instrumental trios scored for two *dessus* and continuo by comparing them with three similarly scored pieces in which Charpentier specifies that the bass line is to be played by an instrument in addition to the organ. In H533 (Ex.7.11), 'orgue seul' (which accompanies just one of the upper parts) is replaced firstly by 'orgue et basse continue' (b.3) and in a second instance by 'viol et org' (b.9) where the bass has a point of imitation.²⁵ Similarly, in H160a 'viol et orgue' replaces 'org seul' where

24. Charpentier's term 'entieres' (*sic*) is discussed on p.237.

25. Given the similar context in which 'orgue et basse continue' and 'viol et org' occur, it seems probable that they are synonymous.

thematic material occurs in the bass line. And in H298a, we find a reduction to 'orgue seul' where the *dessus* parts have the thematic interest and subsequently 'viole avec orgue' where it is taken up in the bass. So when we find that 'orgue seul' in H76a, H199a, H200a and H538 is replaced by 'tous' at the point where the continuo line has thematic material (see, for instance, [Ex.7.12](#)), we might conjecture that 'tous' indicates the addition of at least one melodic bass instrument. The argument is strengthened by the fact that three of these works are located in the autographs on the two pages immediately preceding H160a and H533. It may not be argued here that 'tous' is simply used to describe full forces above the continuo line (as it sometimes is), since in [Ex.7.12](#) it appears well after both upper parts have entered, and in H199a and H538 it occurs before both *dessus* are playing.

Separate references to 'orgue' and 'basse continue' and/or 'accompagnement'

In eleven pieces where the organ is the only named continuo instrument the continuo group is indicated elsewhere in each work by the (usually abbreviated) terms 'basse continue' and/or 'accompagnement'. At one point in H171, for instance, Charpentier annotates his score 'tout le petit chœur partagé en deux chœurs sans les instruments excepté la basse continüe' ([Ex.7.13](#)); in other words, the eight vocal soloists form two choirs and are accompanied by continuo only. In bars 4 and 5 of [Ex.7.13](#), notes which occur in the shared vocal and continuo bass line where the voice is resting are labelled 'org'. This labelling reappears in the same context later on the page (last bar). Are we to assume that, in using the indication 'la basse continüe', Charpentier

simply had the organ in mind? Or that his subsequent use of 'org' is an abbreviation of 'organ and doubling instrument(s)'?

It cannot be argued on this occasion that 'la basse continüe' refers to the whole continuo group and 'org[ue]' to just part of it, since both labels are applied to the continuo line in the same passage. It might be suggested, though, that a similar use of labelling in H229 does indicate such a distinction. At the start of this psalm setting, a bass line followed by all the bass instruments is labelled 'Tous et basse contin.' In a later section for a solo singer without any obbligato instrumental accompaniment, the continuo line is just labelled 'orgue' (XII, 44). Then in a fully-scored passage, the separate continuo line is marked 'accomp' (XII, 45). Thus it is possible that multiple continuo instruments play when the scoring is full, but that the organ alone is required when it is reduced.

Such correlations between labelling and scoring are, however, absent from other works where we find a mixture of terms, and this may suggest that those in H229 are coincidental. For instance, in a fully-scored section near the start of H224 involving double vocal and instrumental *choeurs*, the continuo line is simply labelled 'orgue' (XXVI, 34). Later in the work, towards the end of a section where the scoring is much reduced (to solo bass voice and two obbligato treble parts), Charpentier marks the bass line 'Basse Continue' (XXVI, 42). Surely the continuo forces involved at this point cannot be greater than in the earlier, fully-scored passage. Thus 'Basse

Continue' and subsequent references to the continuo group as 'accomp' must either be intended as substitutes for 'orgue', or, as suggested earlier, Charpentier uses 'orgue' as shorthand for a larger continuo group.

Similar anomalies in labelling occur in H9, H146, H228 and H416.²⁶ As most of these works date from relatively late in Charpentier's career, and all involve large forces, it does seem probable that the continuo group would have included at least one string bass. Unfortunately, the full scores themselves provide no evidence that this was the case. However, it is worth bearing in mind that an additional score in which a comparable mixture of labelling occurs on the bass line is the Mass *Assumpta est Maria* (H11): here we find 'Tous avec orgue' in some places and 'Tous avec l'accomp' in others. In this instance, though, the surviving partbooks (listed in Appendix 2) provide clarification that continuo instruments in addition to the organ were intended.

It remains to discuss two further instances where there is some evidence that such a mixture of labelling conceals the presence of at least one continuo instrument in addition to the organ. The first part of the *leçon de ténèbres* H135 has parts only for three soloists and two *dessus* instruments in addition to the continuo line, which is

26. See also the Mass H4, where labelling of the four continuo lines takes the form 'orgue' in some places and 'basse continue' in others; the continuo scoring of this work is discussed on pp.219-22. It might also be argued that H67 has a place in the present category of works. We are aware of the involvement of the organ in this piece by such instructions as 'L'orgue jouë le P^r couplet'; however, the single labelling of the continuo line itself takes the form 'la basse continüe'.

marked 'orgue' at the start of the piece. However, as described formerly, at the text 'Jerusalem' the scoring expands into two ensembles: one is labelled 'costé de lorgue', the other 'costé des violons'.²⁷ The single continuo line is marked 'basse contin pour les 2 costez' (see Ex.4.14). This labelling suggests the presence of at least two continuo instruments, though it remains unclear precisely what they are and whether they were both (or all) intended to be used in the first part of the piece. Since the labelling 'costé de lorgue' implies that there is a single organ, a second keyboard (though not out of the question) seems unlikely. Perhaps by indicating a continuo instrument from the 'costé des violons' Charpentier was simply referring to a *basse de violon*. If so, it seems probable that it would have doubled the continuo line throughout the *leçon*, despite the initial marking 'orgue' alone. It may be significant that at the start of the second *leçon* in the set (H136), the continuo line is labelled 'basse continüe' and not 'orgue', despite the similarity in scoring to the start of H135; both this and the subsequent *leçon* (H137, in which the continuo line is unlabelled) share the 'Jerusalem' section with H135.

At the beginning of the eight-part instrumental prelude that opens H404, the annotation 'la basse contin se tira de la plus basse des 2 basses' occurs beside the bass line of the second instrumental 'choeur' (Ex.7.14); it indicates that the continuo part is to be extracted from the two string bass lines. After this prelude, the work contains no further eight- or even four-part instrumental writing and, taken at face value, the subsequent labelling of a shared bass line with 'voix et orgue' and 'orgue et

27. See pp.129-30.

voix' would suggest that Charpentier did not intend string doubling of the continuo line. However, a melodic bass instrument is definitely required after the prelude, since on XI, 25-25^v we find a written-out doubling of the continuo line for an unidentified bass instrument (Ex.7.15, stave 3 of each system). As it seems unlikely that the instrument concerned would have played only during this passage (some 15 bars), we might assume that it was used more extensively, though the rests in this part suggest that it was not omnipresent and that it may have been used only where the two *dessus* instruments play. One place where we can be fairly certain that it was intended, despite the fact that there is no hint of it in the score, is in the passage reproduced in Ex.7.16, briefly identical with the section beginning at bar 7 of Ex.7.15; here there is a single, unlabelled continuo line.

'Orgue et basse continue'/'Orgue et accomp'

The possibility that the labelling 'orgue' may obscure the presence of multiple continuo instruments is supported by annotations in at least four further scores. In H3, H84, H161 and H162 the organ is the only named continuo instrument, but appears on at least one occasion in the context 'orgue et basse continue' or 'orgue et accomp', clearly signalling the use of additional continuo instruments. At other points in these works, though, 'orgue' is specified alone.²⁸ In each case, it seems unlikely that this difference in labelling indicates different continuo forces. In H84, for instance, the first reference to the instrumentation of the continuo line takes the

28. A further score which incorporates such labelling is H422. Fortunately the surviving partbooks (listed in Appendix 2) provide some clarification about the intended continuo scoring.

form 'voix et orgue' at a point where the bass voice and continuo start to share a stave (XXII, 89). Where the singer moves to a separate stave at the beginning of the next page, the continuo line is again marked 'orgue' (XXII, 89^v). Later on the page where the vocal *basse* stops singing on the shared line, the line is marked 'orgue et basse contin seuls'. Since the scoring here is lighter than it is where the continuo line is marked only 'orgue', it seems unlikely that 'orgue et basse contin' indicates an increase in continuo forces.

Such mixed labellings clearly support the conclusion reached earlier: even when 'orgue' alone is specified, other continuo instruments may sometimes have been intended. It is interesting to note that H84 is a relatively late work (late 1680s), while H3, H161 and H162 are located in *cahiers* given early dates by Hitchcock, Cessac and Ranum, but a much later date of copying by Lowe. As we might expect supplementary continuo instruments to be a feature of later rather than earlier works, the idea that H3, H161 and H162 were copied later gains credibility.

The rubric 'orgue et basse contin' also occurs in H123. Here, though, there are no supplementary labels. H124 and H125, from the same set of *leçons de ténèbres*, presumably involve the same continuo forces; they share the same 'Jerusalem' setting. While there is no labelling in the latter, Charpentier's only labelling of the continuo line in H124 is 'basse contin'. This may be taken to confirm that some instances of the labelling 'basse continue' elsewhere in the autographs refer to

multiple continuo instruments.²⁹

Clavecin

The harpsichord is the only named continuo instrument in three sacred pieces: H177, H185 and H193. In the former two works Charpentier uses the indication 'clavecim', apparently mindful of the etymology (from the Latin *clavicymbalum*) of the usual spelling 'clavecin', which he uses in H193 and on other occasions. In each of these works it is specified at points where it shares a stave with a voice. In H193 the indication 'Carlie et clavecin' indicates that Charpentier specified the harpsichord in the original version of the piece intended for the Guise musicians, and not at the point when he revised the work for the Jesuits. In H185 we subsequently find the more ambiguous indication 'voix et instr.' on the continuo line (XI, 46). There is no suggestion either in this work or in the others that additional continuo instruments were intended.

These three works are clearly exceptions to Charpentier's usual practice of specifying the organ in sacred works and the harpsichord in secular pieces. To these we may add a further seven sacred pieces in which the harpsichord rather than the organ is specified alongside other continuo instruments: H85, H98, H326, H328,

29. The labelling 'orgue et Basse Cont.' also appears at the start of the *leçon de ténèbres* H120. Later in this *leçon* we find the annotation 'Sourdines sans basson' on the continuo line, and in the prelude of H121 (in the same set) the bass line is marked 'acc seul et basson' on three occasions. There is no indication whether Charpentier intended the 'Basse Cont.' to comprise any further instruments.

H408, H418, H515.³⁰ Three of these ten were intended for performing groups for which Charpentier wrote at least one other sacred work involving the organ: the Guise musicians (H193), the vocal trio comprising the Pièche sisters and Frizon (H326), and the nuns of Abbaye-aux-Bois (H98). This suggests that Charpentier did not specify the harpsichord in these instances out of habit; it seems more likely instead that practical constraints governed his unusual choice of keyboard instrument. This certainly seems plausible in the case of H515, one of three pieces in the autographs intended for street-altar ceremonies to celebrate the feast of Corpus Christi. The outdoor use of an organ was impractical; as Hitchcock explains, 'organs were not commonly used in *reposoir* (street-altar) ceremonies'.³¹ It is puzzling, then, to find both 'orgue' and 'clavecin' in the score of one such piece. This work, consisting of an Overture followed by an untitled motet 'Ave verum corpus' (catalogued separately as H523 and H329 respectively), is the only one in the autographs where both keyboard instruments are indicated. Given the outdoor setting, the fact that the harpsichord is specified at the start of the overture ('clavecim et violons' on a shared bass line) seems practical.³² We also find the labellings 'viol et clavecim' and 'violon voix et clavecim' on the bass line in the motet. However, the next and final labelling of the continuo reads 'voix orgue et basse contin.' (Ex.7.17,

30. Details of the other continuo instruments specified in these works will emerge later.

31. Hitchcock, *Catalogue*, p.261.

32. See Ex.4.13 (though this particular labelling is partly hidden by the binding).

last two bars).³³ It is possible that Charpentier had access to a portable chamber organ.³⁴ Alternatively, the last rubric may have been, as Hitchcock suggests, 'a slip of the pen'.³⁵ Perhaps the most likely explanation is that the labelling 'voix orgue et basse contin' was added retrospectively for an indoor performance, perhaps in a church. The fact that this is also the only instance in the piece where we find the term 'basse contin' may increase suspicion that the last labelling of the continuo line was added on a different occasion. An examination of the original manuscript lends further support to this argument; the ink-colour of the rubric 'voix orgue et basse contin' is slightly browner than the other annotations, which may be described as brown-black. It must be admitted, though, that the ink used for the text (presumably added when the score was first copied) has dried a similar colour.³⁶

Another work relevant here is *Les arts florissants*. In the full score the only instrument specified on the continuo line is the organ, though in a short passage entitled 'Bruit effroyable', the annotation 'violes' appears on a separate bass line which basically doubles the continuo line but uses repeated rather than sustained notes. By contrast, the performing parts contain no partbook for organ, but one for

33. Duron ('L'orchestre de Marc-Antoine Charpentier', p.41) appears, therefore, to be in error in observing that 'Nous n'avons jamais pu constater un emploi simultané (même momentané) des deux instruments'.

34. We know that there was a portable organ at the Sainte-Chapelle; see p.227.

35. Hitchcock, *Catalogue*, p.261.

36. It is interesting to note that, at one point where Charpentier has mistakenly omitted the text (XX, 15), another hand has begun to write it in.

clavecin. There is also a partbook for '[Basse de] Viole', which contains the entire bass line.³⁷ Of course, *orgue* and *clavecin* could have been used together, the organist playing from the full score and the harpsichordist from the partbook. Yet it would appear Charpentier's usual practice to have a part copied for the keyboard continuo player.³⁸ In this case, the discrepancy between score and partbooks may again be explained by a change of venue or other practical reason.

The appearance of 'orgue' in the full score of this work is the only occasion on which Charpentier clearly deviates from the practice of specifying the organ in sacred pieces. It could be argued that this also happens on four further occasions: in the *pastorales* H482, H483 and H483a, and the instrumental work H547. However, the three former works, all intended for the Guise musicians, are all on religious themes and may therefore have been performed in the Duchess's chapel. And although Hitchcock defines the last piece as secular, there is nothing to suggest that it was not intended for performance in a sacred context;³⁹ indeed, the specification of the organ might confirm that this was so.

37. Here too, repeated notes are occasionally substituted for longer ones.

38. This was the case with the *Sonate*, the Mass *Assumpta est Maria* and *Judicium Salomonis*. The Quebec manuscript H32b also contains a separate organ part for H32 (see Preface, n.10).

39. Hitchcock, *Catalogue*, p.402.

Théorbe

The theorbo was a further chord-playing continuo instrument specified by Charpentier, though it is indicated only twice in the autographs, in each case alongside other continuo instruments. It is one of the eight instruments that features in the *Sonate*, where it reads from a partbook almost identical with that for the harpsichord. Sadie believes that the theorbo could not have been used in performance:⁴⁰ three bars omitted by Charpentier from both the *clavecin* and *théorbe* parts (presumably mistakenly) have been added by a different hand to the former, but remain absent from the latter, thus suggesting that the part was never used.⁴¹

The only other work in which Charpentier specifies the theorbo is H333; in the process he further demonstrates his haphazard labelling. At the start the continuo line is unmarked. Later it becomes clear that bass viol and organ are required.⁴² Later still, we find the first and only indication - at the point where the number of staves changes from one system to the next - that the continuo team includes the theorbo (Ex.7.18). Yet two bars later the line marked 'violle et Theorbe' ends with a minim while the rest of the staff is taken over by voices singing in the mezzo-soprano clef. The viol and theorbo are apparently not intended to join the organ line at this point, since there would have been little point in giving them their own staff

40. Sadie, 'Charpentier and the early French ensemble sonata', p.332.

41. The three bars in question are located before the start of the 'Sarabande'.

42. The two obbligato treble viols are also briefly involved in the continuo scoring of this work; see pp.212-13.

at the beginning of the system. On the other hand (and typical of Charpentier) there is no later indication as to where these two instruments should re-enter.

One possible explanation for the single reference to the theorbo could be that it was a later addition to the score, perhaps added at the same time as annotations assigning existing female solo parts to male voices and the existing male solo parts to 'seconds'. Indeed, the position of 'et Theorbe' on the page may suggest that it was not written in the same sweep of the pen as 'violle'. Although an examination of the original manuscript does not rule out this theory, it unfortunately provides no supporting evidence: there is no distinction either in the colour of ink or the handwriting used for the two parts of the rubric; there is no obvious connection between 'et Theorbe' and the other added annotations.

It is possible that the *Sonate* was intended for the Guise musicians, given that its parts were deposited in the royal library with those of *Les arts florissants*. And while the intended destination of neither version of H333 is known, the original scoring for mixed voices and treble viols is not unlike that of other Guise works. In both cases this possible Guise connection is strengthened by the specification of the theorbo: during Charpentier's association with the Guise household the director of the musical establishment was the theorbo player Philippe de Goibaut, sieur de Bois, known as Mr Du Bois.⁴³ So although Charpentier specifies the theorbo in only two pieces, it seems a reasonable assumption that it was almost certainly used in other works

45. See p.3.

intended for this group of musicians.

In any case, the combination of theorbo and harpsichord in the *Sonate* was common enough in France; it was the norm at the Paris Opéra in Charpentier's day, where two theorbos remained part of the *petit chœur* (which included the continuo players) until at least 1719.⁴⁴ Presumably, then, the theorbo must also have been used in *Médée*. Duron reasons that the instrument was taken so much for granted that it was unnecessary to specify it.⁴⁵ Given that the instrument was available at some of the establishments for which Charpentier worked, this view undoubtedly carries some weight.

Melodic bass instruments

A number of works requiring at least one melodic bass on the continuo line have already been examined, though in most instances discussed hitherto the type of instrument remains unidentified. However, a few references have been made to works which contain more precise information. In fact, Charpentier specifically names at least one doubling instrument in the scores and/or partbooks of some forty sacred works. In only a handful of instances is such specific information located at the start of a piece, as in H326, H328 and H298a, where we find 'viole basse de violon clavecim', 'clavecim et viole' and 'viole avec orgue' respectively; these same details are restated later in each piece. In H85, H408 and H418 the continuo line is

44. See Wood, 'Orchestra and Spectacle', p.27.

45. Duron, 'L'orchestre de Marc-Antoine Charpentier', p.41.

labelled only at the start: in H85 and H418 a *basse de viole* is specified alongside the *clavecin*, while a *basse de violon* is indicated in H408. It may be significant that such clear detail is found in five of the ten sacred works in which Charpentier specifies harpsichord rather than organ. Presumably it was necessary to clarify the unusual choice of keyboard instrument in these instances, and this may have led to the detailed description of the continuo group as a whole.⁴⁶

Given observations made so far about Charpentier's approach to labelling the continuo line, it comes as no surprise that it is usually necessary to look beyond the start to ascertain the identity of the intended doubling instruments. Many such examples will be illustrated in due course. One unique instance requiring detective work has already been discussed and illustrated; in the psalm setting H206 we become fully aware of the continuo instrumentation only on the third folio, where Charpentier's labelling at a change of layout reveals that the continuo group comprises three players: an unnamed organist, 'M^r Marchand pere' and 'M^r Converset'.⁴⁷

***Basse de violon* and other members of the *violon* family**

In addition to those works already mentioned, Charpentier indicates the presence of a

46. Particular clarity of labelling of the continuo line is also a feature of the secular cantata H473. Having specified the continuo instrumentation at the outset - 'cembalo violone e fagotto' (see [Ex.6.1](#)) - the composer carefully indicates where it should be reduced and where it should return to full strength.

47. See p.56 and [Ex.2.24](#).

basse de violon (or *violons*) on the continuo line in several others.⁴⁸ It will be recalled that the partbooks for the Mass *Assumpta est Maria* include one for 'Basse Continue de Violon'.⁴⁹ The title of H253a, *Prélude pour O amor à 3 vi[ol]ons*, allocates the continuo line to a *basse de violon* as well as an unidentified chord-playing instrument.⁵⁰ It seems likely that the 'trois basses' specified alongside harpsichord on the bass line in a trio passage of the *symphonie* H515 (see [Ex.2.10](#)) are *basses de violon*. In H420 the negative labelling 'orgue seul sans basse continues de vion et sans basses de violon de chœur' on a bass line used by all the bass instruments (XXVIII, 31) indicates a little more precisely the make-up of the group described as 'orgue et basse continue' (or similar) elsewhere in the piece. In H190, we learn of the involvement of 'basse contin de vion' in the first section for double choir and orchestra, where this labelling appears beside the bass line of the *premier* instrumental *choeur*. Subsequent labelling of this line takes the form 'basse contin'.⁵¹

A *basse de violon* functions as a continuo instrument for at least some parts of the *Prose des morts* (H12). In some places the continuo line is labelled 'orgue' alone;

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48. For further details about the nature of the *basse de violon*, including tuning and range, see pp.53-8.
49. As noted, this is one of the four parts containing an alternative version of the work's *symphonies*.
50. H527 and H529 have similar titles.
51. Although the score of H74 contains no specific indication that the continuo group includes *basses de violon*, the appearance throughout of 'basse contin' on the staff equivalent to that in H190 bearing 'basse contin de vion' and subsequently 'basse contin' suggests that Charpentier probably intended the same scoring here too.

the first labelling, for instance, is 'orgue et voix' on a shared vocal and continuo line. Later, however, in the course of a vocal trio accompanied by continuo alone, a change in layout indicates for the first time that the continuo includes a 'viol' as well as the 'orgue' (Ex.7.19, system 1, staves 4 and 8).⁵² On the following system, a further change in layout confirms that this 'viol' is a 'viollon' (see staff 8); as the vocal lines are not doubled here (they are marked 'sans viollons'), the 'viol'/'viollon' must be a continuo instrument. On a later page a single continuo line once again divides into two: further evidence that doubling was intended. Here, though, the labelling on the melodic bass line - 'basse et voix' - is more ambiguous (Ex.7.20). One passage where Charpentier probably did not intend the continuo *basse de violon* to play is where doubling is provided instead by 'quinte et taille'; this occurs where the continuo line is written in the alto clef and ascends to *g'* (Ex.7.21, b.4).

This practice is also adopted in the *De profundis* (H189). In a passage where it supports an ensemble of upper voices, the continuo line (again written in the alto clef) is annotated 'orgue[,] taille et quinte de viollons' (Ex.7.22). This is also Charpentier's intention in two earlier passages where the vocal scoring is similar; here, the continuo line carries the marking 'orgue seul' (Ex.7.23, b.9), while the *taille* and *quinte* lines (staves 3 and 4) contain a written-out doubling.⁵³

52. The two sets of figures in this example are discussed on p.223.

53. See also XX, 54. Another passage in the *Meslanges* where a *taille de violon* line contains a written-out doubling of a high-lying continuo line occurs in H432; Charpentier draws attention to this by annotating the latter 'acc seul et Tailles' (see Ex.9.11). As noted, though (p.182), the score of this work contains no specific indication of what the continuo body normally comprises.

Given these instances in H189, it seems probable that this was the intended scoring in two passages in the companion work H409 where the continuo line (again in the alto clef) extends up to *a*'. Charpentier's annotations 'org et viollons' and 'org et viol' in these sections confirm that doubling by some members of the family was intended.⁵⁴ It should be noted, however, that *basses de violon* are normally part of the continuo body in both these works. Yet as we might expect, such information is not present at the start. In H409 it is not until a single bass line divides into two that Charpentier specifies 'orgue et viollons continus' (XX, 30^v), while in the *De profundis* it is only at the setting of 'Requiem aeternam' that he indicates 'orgue et basses continüe de viollons' (XX, 59^v).

The terminology 'Viol'

In some works Charpentier's terminology makes it difficult to determine whether the intended doubling instrument is a *basse de violon* or a *basse de viole*. It has been noted that Charpentier uses the abbreviation 'viol' as shorthand for both 'violon' and 'viole'. In some scores supplementary labelling clarifies the intended instrument. In others, however, there is no such information. In H160a and H533 (Ex.7.11), for instance, the doubling instrument is identified only as 'viol'. Precisely what instrument Charpentier had in mind in H168 is also unclear. The presence of a

54. That doubling by the viola-type instruments may have been intended in a further passage in H409 is suggested by the labelling on XX, 33^v; here the original labelling of the continuo line, written in the soprano clef and ascending to *b*' flat, reads 'orgue viol et fl. seul'. However, 'viol' has been crossed out (see Ex.20.24). This might suggest that the composer had second thoughts, though he failed to delete a later reference to 'viol' which survives at the foot of the page.

doubling instrument is indicated by the layout seen in Ex.7.24.⁵⁵ It seems reasonable to assume that the term 'viol' beside the upper bass line (stave 4) describes the continuo doubling instrument rather than the subsequent entry of doubling *violons*, given the lack of identical annotations in the margins of all the other staves. It also seems probable that two later instances of 'viol' are further references to the continuo instrument. Given that 'viol' is used throughout the work to describe *violon* doubling of the vocal parts, it is tempting to conclude that the continuo instrument must be a *basse de violon*. However, in the light of Charpentier's inconsistency it is dangerous to make such an assumption and, as will emerge, it could be argued that a *basse de viole* was intended.

In H173 the only specific reference to the identity of the doubling instrument occurs on IV, 3^v as part of the following instruction: 're noir et sol blanc pour la basse de viol'.⁵⁶ A survey of the pitch of the continuo line reveals that the note *g'* not only occurs at this point where 'viol' is specified (and where the line is presumably also being played by the organ), but also on the previous system where the string bass is briefly independent. As this note would be practically impossible on a four-stringed *basse de violon*, the intended instrument must have been either a five-stringed *basse*

55. The figure in the melodic bass line (stave 4, b.2) is discussed on pp.223-4.

56. Although the word 'viol' is concealed in the binding of the volume, it has been confirmed by an examination of the original manuscript. The rubric indicates that the 'basse de viol' should play *d'* and *g'* in the rhythm crotchet - minim, and not in the written rhythm.

de violon or a *basse de viole*. Given the early-ish date of this work⁵⁷ and the lack of evidence in Charpentier's scores for the use of the five-stringed *basse de violon*, the bass viol seems more likely. The title of this piece is *Miserere à 2 dessus, une haute contre et basse continue*; thus we have another instance where 'basse continue' describes the use of a melodic bass instrument in addition to the keyboard.

Charpentier's label 'viol' may initially create some ambiguity about the make-up of the continuo group in the Mass H8. The various labellings on the continuo line here also suggest that Charpentier intended the continuo scoring to vary depending on the forces being accompanied:⁵⁸

Table 7.1
Labelling of the continuo line in H8

Location	Specific labellings on the continuo line	Scoring
Et in terra	orgue seul	<i>choeur</i> (dynamic: 'Echo')
Laudamus te	org. et basse contin.	<i>choeur</i> (dynamic: 'fort')
Qui tollis	orgue et viole	<i>choeur</i>
Quoniam tu solus	org seul	<i>choeur</i> without <i>basses</i>
Tu solus dominus	org et viol	<i>choeur</i> with <i>basses</i>
Cum Sancto Spiritu	org seul	soloists enter in turn, lowest upwards
Sanctus	org seul	upper voices of <i>choeur</i>
Sanctus	org et viol	<i>choeur</i>
Hosanna	org seul	soloists (<i>dessus</i> I, II and <i>haute-contre</i>)
Benedictus	org et viol	soloists (men's voices)

57. Hitchcock suggests ?late 1670s, Cessac and Ranum, 1680 and Lowe, 1680?-3?

58. The lower part of V, 7-8 has been shaved away; it seems likely that this has removed further instances of labelling.

Given that references to 'viol' follow one early reference to 'viole', it seems probable that the bass viol was the doubling instrument in each instance. Since the expression 'et basse contin' occurs once in a passage which is comparable in scoring with others where the accompaniment is provided by 'orgue et viole'/'orgue et viol' it seems likely that this is just another method of referring to the single doubling instrument, and not an indication of larger continuo forces. Charpentier is consistent in specifying either 'orgue et ...' or 'orgue seul': where the forces accompanied are at their largest or loudest (either because of dynamic, the number of performers or type of voices), he indicates the larger continuo group, and where the dynamic is quiet or where fewer and/or higher voices are involved, the organ alone is specified.

Basse de viole

As suggested by the labelling in H85, H326, H328 and H418 cited earlier, there are numerous instances where Charpentier specifies the *basse de viole* as a continuo instrument.⁵⁹ Separate partbooks for continuo viol are found in both the *Assumpta est Maria* and *Les arts florissants* sets and also in the Quebec manuscript H32b. It was suggested earlier that the obligato 'viole' which plays two short *ritournelles* in H179 was probably intended to double the (unlabelled) continuo line elsewhere.⁶⁰

The way in which the viol is specified in H194 is another instance where we discover by chance the involvement of a particular instrument. Near the start we

59. For more information about the *basse de viole* and Charpentier's use of it on independent lines see Chapter 3.

60. See p.76.

find 'orgue'; a later instance of 'voix et orgüe' is deleted (presumably because the use of separate staves for these performers made this labelling redundant). Not until the final note of the work do we learn that a bass viol must have doubled this line throughout. Underneath the bass staff Charpentier writes: 'il faut q la Viole fasse lacord de d la re sol avec 3# La f de R' (Ex.7.25). In other words, the viol is to end the piece with a D major chord. Two further instances where a continuo bass viol is required to play a multiple-stopped chord at a cadence may be seen in Ex.7.26 and Ex.7.27.⁶¹ A third example almost certainly occurs in the *leçon de ténèbres* H105 (Ex.7.28); although the bass viol is not specified in this *leçon*, it is indicated in an earlier *leçon* in the set, H98.

The manner in which 'basse de viole' and 'clavecin' are indicated in two different places in H98 has already been described.⁶² Other works in which the bass viol is specified further illustrate Charpentier's erratic labelling. In H312, for instance, one labelling gives 'orgue viole et voix' (XV, 48^v) while a previous and a subsequent labelling specify only 'orgue et voix'. The annotation 'orgue et violes' on a separate continuo line in H145 (XV, 73^v) suggests multiple instruments; elsewhere the continuo body is indicated by such general terms as 'orgue et basses contin' and 'petit ch'. Two bass viols are required in the eight-part prelude of H397. Both play from

61. In both instances the continuo line is shared with the *clavecin*. This may not be clear from the microfilm copy of H471, though an examination of the original manuscript reveals that on VI, 13^v the labelling 'et cla' has been scratched out - presumably because it was written beside the wrong staff.

62. See Chapter 3, n.4.

different bass lines, but are joined alternately by the organ (Ex.7.29). That both viols subsequently play together with the organ on the continuo line is suggested by the labelling in the first fully-scored passage. Unfortunately, subsequent labellings make Charpentier's intentions less clear. A particularly puzzling one appears on III, 50^v (Ex.7.30), prefacing a section in which Charpentier writes out the organ part in full.⁶³ Here, the annotation 'orgue et viole' beside stave 12 suggests some melodic doubling of the continuo line, while the plural 'violes' beside stave 4 suggests that both instruments join the vocal basses of the first choir (which enters on the next page). Perhaps the viols join the organ until the first choir enters, then switch lines. While the upper bass line contains no further labelling, the lower is marked 'org seul' when the second instrumental ensemble rests, and 'tous' or 'org et viol' when they play. It is unclear whether the latter refers to a continuo doubling instrument or to the *basses de violon* which share the line at these points.

In three further works - H167, H169 and H191 - a single incidence of 'viole' on a bass line amidst references to organ alone (XVII, 24^v, III, 82 and VI, 38 respectively) is the only suggestion that the continuo line is shared with a string bass. It is worth noting that the single occurrence in H167 (Ex.7.31, stave 4) is placed on the upper bass line in a double choir layout like 'viol' in Ex.7.24 from H168 discussed earlier. Since both works are similarly scored and contemporaneous, this might suggest that the continuo 'viol' in the latter was a *basse de viole* after all.

63. This written-out realization is discussed on p.228; the figures in the *second chœur* bass line in Ex.7.30 (lowest stave, last bar) are considered on p.224.

Dessus de viole

A direction in the continuo line of the *Pastorale* (H483) is particularly interesting; mid-way through the fourth bar of Ex.7.32 it moves into the alto clef and is marked 'violes seules'. Up to here, the organ is the only specified continuo instrument. It is possible, of course, that Charpentier intended a bass viol to be used throughout the work, but simply failed to mention it earlier. But the labelling 'violes' suggests that more than one instrument was required. Another possibility is that the treble viols involved elsewhere were intended to function as continuo instruments during this passage. The lowest note in this line (which occurs only once) is e, and thus just within the treble viol range.⁶⁴

This would not be the only instance in the autographs where treble viols were intended to double the continuo line. Indeed, in two passages in H333 (noted earlier to involve a continuo group comprising organ, bass viol and theorbo) this is clearly what Charpentier had in mind. The first labelling of the continuo in this work, which occurs at a clef change from F4 to C2, takes the following form: 'les petites violes et la grande si elle peut avec lorgue en haut' (Ex.7.33, b.6).⁶⁵ This appears to indicate the use of the two treble viols (which function as obbligato instruments elsewhere) alongside the bass viol and organ (and presumably the theorbo). The phrase 'la grande si elle peut' surely refers to the fact that the pitch of the line extends up to *d''*,

64. Whether 'violes seules' should be interpreted literally (i.e. no keyboard accompaniment) is discussed on p.268.

65. Since it is partly hidden in the binding of the volume, the word 'peut' is restored in the margin of the facsimile edition (from which Ex.7.33 is taken).

which would require a skilful *basse de viole* player. The meaning of 'lorgue en haut' is unclear. Elsewhere in the autographs 'en haut' is used to indicate 'an octave higher';⁶⁶ given the already high pitch of the line in question, this seems an unlikely interpretation here. When the voices stop (b.17) the continuo line reverts to the bass clef and two unlabelled obbligato *dessus* lines take over; since viols are the only specified treble instruments, it seems likely that they were intended to resume their more usual role at this point. There follows a second passage involving the same trio of voices, again with a change of clef in the bass line and a similar (slightly abridged) rubric: 'petites violes et grande si elle peut'. Again the two instrumental *dessus* lines commence at the point where the voices stop, and the bass clef reappears in the continuo line.

Basson

Instances in which the *basson* features in the continuo group were discussed in Chapter 5. It was noted then that its appearance in the continuo body in passages of reduced scoring is determined by the scoring of the upper parts. In most instances it is used in association with *hautbois*, and in just three instances with *flûtes* without *hautbois*.

Flûte

A *flûte* doubles the continuo line in three autograph works; it is used throughout H336a and H529, and in a section of H409. It is also specified on four occasions in

66. This certainly seems plausible in the following instances: II, 82, 96; VI, 66^v.

Médée. These instances were identified in Chapter 4. In each case the use of a *flûte* as a continuo instrument is clearly related to the forces being accompanied: H336a, H529 and the passages in *Médée* are instrumental trios involving *flûtes* on the upper parts; the relevant section in H409 is scored for three high voices characterized as 'Fides', 'Spes' and 'Charitas'.

Serpent and Cromorne

The single instance (in H514) where 'serpents' and 'cromorne' join 'basson et orgue' on a continuo line was discussed and illustrated in Chapter 5.

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The specification of continuo doubling instruments and chronology

In Tables 7.2 and 7.3 all the sacred works in which one or more melodic doubling instruments are specified, indicated by 'et basse continue' or 'et accomp', or suggested by clues in the score, have been grouped into early, middle and late works according to the chronologies of Hitchcock (Table 7.2) and Lowe (Table 7.3).⁶⁷ The works are also divided into small-, medium- and large-scale pieces on the following grounds:

67. The use of Ranum's and Cessac's chronologies would result in a table identical to that devised according to Hitchcock's chronology, with the exception of four minor discrepancies: Hitchcock dates H98, H105 and H173 'late 1670s', while Ranum and Cessac give 1680; Hitchcock dates H340 '1686', while Ranum and Cessac give 1685.

'Small' - involving solo singers and up to four obbligato instrumental lines

'Medium' - involving soloists and chorus and up to four obbligato instrumental lines

'Large' - involving at least a four-part string ensemble

Note: While works belonging to sets almost certainly share the same continuo scoring, only those scores in which multiple continuo instruments are actually specified or implied are included here (i.e. H120, H121, H123, H135).

Table 7.2
Grouping of works according to Hitchcock's chronology

	1670s	1680-5	After 1685
Small	H98	H179	H76a
	H105	H181	H84
	H173	H194	H123
	H312	H293	H135
		H326	H160a
		H328	H199a
		H408	H200a
			H261
			H262
			H298a
			H340
			H533
			H538
Medium		H333	H8
		H483	H85
			H418
Large	H3	H74	H6
	H12	H189	H11
	H145	H190	H66
	H161	H191	H120
	H162	H399	H121
	H167	H404	H128
	H168	H409	H202a
	H169		H206
	H397		H365
	H514		H365a
	H515		H420
			H422
			H434
			H532
		H547	

Table 7.3
Grouping of works according to Lowe's chronology

	1670s	1680-5	After 1685
Small	H98	H105	H76a
		H173	H84
		H179	H123
		H181	H135
		H194	H160a
		H293	H199a
		H326	H200a
		H328	H261
		H340	H262
		H408	H298a
			H312
			H533
			H538
.....			
Medium		H333	H8
		H483	H85
			H418
.....			
Large		H12	H3
		H167	H6
		H168	H11
		H169	H66
		H189	H74
		H191	H120
		H397	H121
		H399	H128
		H404	H145
		H409	H161
			H162
			H190
			H202a
			H206
			H365
			H365a
			H420
		H422	
		H434	
		H514	
		H515	
		H532	
		H547	

According to Hitchcock's dating, all but four of the sacred works in question either belong to the composer's middle or late years or are large-scale early works.

Furthermore, three of the small-scale works in the left hand column (H98, H105 and H173) only just pre-date 1680.⁶⁸ Table 7.3 demonstrates an even clearer connection between the specification of a larger continuo group and works that Lowe believes were composed and/or copied later in Charpentier's career; only one work pre-dates 1680 (again, only just). It is certainly plausible that, in the process of recopying, Charpentier adapted his original continuo instrumentation to reflect his increasing use of doubling instruments. The clear pattern that emerges in Table 7.3 adds further credibility to Lowe's chronology.

Multiple figured bass lines

In both the *Salve regina à 3 choeurs* (H24) and in the *Messe à quatre choeurs* (H4), each *choeur* has its figured bass line. In the former there is no information about the instruments involved. For much of the piece, the continuo of the first and second *choeurs* play together, even where the first *choeur* sings alone. The two lines are virtually identical, with occasional minor differences such as those illustrated in Ex.7.34 (staves 5 and 10): repeated notes in one part, a held note in the other (b.4); the use of different octaves (b.4); variation in the figuring (bb.1, 2, 4).⁶⁹ Towards the end of the piece, however, each of these continuo lines accompanies only its own

68. See n.67.

69. A single instance where the two parts appear to have a different note (III, 4: b.1) is probably an error.

choir (Ex.7.35). The third continuo group enters for the first time along with the third *choeur* nearly half-way through the work; in the remainder of the piece it plays only where this *choeur* sings. Interestingly, the singers in the third *choeur* are labelled 'exules' (exiles), raising the possibility that it was spatially separated from the others.⁷⁰

In its scoring for four four-part choirs, the Mass H4 bears some resemblance to Beretta's *Missa Mirabiles elationes maris*, of which Charpentier made an annotated copy.⁷¹ A striking difference, however, is the fact that Beretta's piece has only one continuo line (labelled 'organum' on f.6), while Charpentier's *Messe* has four. As originally copied, sections of H4 involving all four *choeurs* were accompanied by all four continuo lines, even when one to three of the *choeurs* were temporarily resting; these four lines were practically identical, with only minor differences similar to those in Ex.7.34. The single exception is the four-bar passage in Ex.7.36 (bb.9-12) where each *choeur* sings the word 'pax' in turn and where, from the outset, Charpentier intended each continuo part to accompany only its own *choeur*. In sections involving soloists, the number of continuo lines appears in nearly all cases to have been dependent on the number of *choeurs* represented by the soloists: soloists from all four *choeurs* were accompanied by four continuo lines, from two

70. See pp.295-6.

71. Ms. Rés. Vm¹ 260.

choeurs by two continuo lines and from one *choeur* by a single continuo line.⁷²

However, crossings-out in the continuo parts throughout the score indicate that at some stage Charpentier had second thoughts. It has been noted that the brownish colour of the annotations indicating instrumental doubling may suggest that they were added retrospectively.⁷³ It is possible, then, that the crossings-out in the continuo line (which, as far as it is possible to tell, are brownish rather than brown-black in colour) were also made at this time. And it seems probable that such instructions as 'les deux orgues jouent toujours' (XVI, 4) and 'les quatres basses continues accompagnent toujours' (XVI, 5) were part of such revisions; not only are they browner than other ink features of the score, but, as will be seen, the contexts in which they occur support the notion that they were added at the time of the adaptations. These latter two labellings, the first indicating the use of two organs for two continuo lines, and the second describing all four continuo lines in equal terms, suggest that at some stage at least the piece was performed with four organs. It should be noted that, even after the crossings-out, there remain places where four simultaneous continuo lines survive, leading us to conclude that the revisions were not made to adapt the work for a performance when four organs were

72. One exception is at 'et exaudi nos' (XVI, 33, 33^v) where it seems that four continuo lines originally accompanied two *choeurs* of soloists entering one after the other. And two successive passages involving two *choeurs* of soloists - 'Et ascendit' (XVI, 19^v) and 'cujus regni' (XVI, 20^v) - both contain a page where there is a single continuo line only, though Charpentier provides two parts in the remainder of each section.

73. See p.43.

unavailable.⁷⁴

In most cases the crossings-out occur in passages originally scored for four *choeurs*. Individual continuo lines are deleted at points where their particular *choeur* is resting (Ex.7.37). These reductions occur both in passages where string doubling is indicated and those where it is not. There are just two choral passages where crossings-out do not occur in the multiple continuo lines. The first, at 'Laudamus te', goes unmarked by Charpentier and may therefore have been a simple oversight. In the second, the Sanctus, we find an annotation similar to that noted above: 'toutes les 4 bc accompagnent' (Ex.7.38); it seems likely that this annotation was added to confirm that, despite reductions elsewhere, all four continuo lines are still required throughout this passage.

This also seems to have been the purpose of similar annotations elsewhere in the score. In fact, in all other instances they appear in passages where there are no crossings-out.⁷⁵ With the exception of the Sanctus they occur in sections involving soloists from different *choeurs* who would presumably have stood separately from each other and (we might speculate) only in close proximity to the organ of their particular *choeur*; such passages would surely have become considerably more

74. It remains unclear whether melodic doubling of the continuo lines was ever intended.

75. See also XVI, 4, 7, 8 and 25^v.

difficult and potentially risky if all the organs involved did not play throughout.⁷⁶ On two occasions where crossings-out are made in continuo lines supporting solo singers ('Et ascendit' and 'cujus regni'), two four-part 'choeurs' of soloists are involved; since Charpentier treats these 'choeurs' as he does his full four-part *choeurs*, maintaining four parts almost entirely throughout, it is arguable that extra continuo support is less necessary than where individual singers are given more independence.⁷⁷

Certainly, at the time revisions were made, Charpentier decided that extra continuo support was dispensable in the choral passages. Of course, many of these now had the additional support of doubling violins. However, the reductions in continuo scoring cannot be entirely connected with the presence of *violons* since, as noted, Charpentier continues to mark reductions in choral passages at points where he also expressly indicates that such doubling should not occur. And of course, the use of doubling strings combined with the retention of all four continuo lines has been observed at the beginning of the Sanctus. Here it is conceivable that Charpentier wanted to ensure a strong, uplifting setting of the climax of the Mass.

76. At the top of the score, Charpentier indicates the positioning of his *choeurs* - and thus presumably the soloists - in relation to the altar; see p.296.

77. As noted (n.72) there is a short passage in both these sections where there was already just a single continuo line; this may suggest that Charpentier had considered a reduced continuo scoring at an earlier stage. A third brief passage where we find crossings-out in continuo lines supporting two 'choeurs' of soloists is located at the start of the Agnus Dei; here too we find blocks of four-part writing, but the labelling of the vocal parts 'toutes les parties recitantes' also indicates that there were actually two singers to a part. This surely further reduced the need for accompaniment by two organs throughout.

In a few other sacred works we find brief passages where there are two simultaneous sets of figures. The fact that there are two such instances in H12 reduces the possibility that they were a copying error. On the first occasion (Ex.7.19, system 1), the figuring is identical in both instrumental bass lines, except for a sharp missing from the first bar of the *basse de violon* part. Given the unlikelihood that this instrument was expected to realize the figures, we might conclude that a second chord-playing instrument was intended - perhaps the 'phantom' theorbo which Charpentier seems to have been so reluctant to specify.⁷⁸

There are three occasions in the Magnificat H79 where figures appear in the line played by the 'Basses de viõns p^r les coeurs' as well as in the continuo line proper. In two cases only a single figure is involved (Ex.7.39, stave 4, b.3; Ex.7.40, stave 4, b.7). In a third (Ex.7.41, stave 4, b.6), the figuring of a whole bar is reproduced (with the exception of a sharp). Again, the fact that there are three separate incidences might support the idea that the figures were duplicated deliberately.

In other pieces isolated instances of a single figure or patch of figures in a melodic bass line might well have been oversights. Examples occur in the psalm setting H168 (Ex.7.24, stave 4, b.2) and in the *Messe de minuit*, H9 (Ex.7.42, stave 4, b.1).⁷⁹

In the former, the fact that the figure is pale and smudged may suggest an attempt to

78. For the second instance in H12 see Ex.7.20.

79. See also the secular work H481 (XXI, 24^v). That the single figure in the melodic bass line here was a mistake is supported by the fact that Charpentier was already in error by writing the part on the wrong line of the score.

erase it. Another instance can be seen in Ex.7.30 from H397 (f.50^v, lowest stave, last bar); here it seems plausible that Charpentier momentarily forgot that the continuo stave was not at the foot of the page and mistakenly figured the vocal bass line instead.

A further instance where we find figures in an unexpected place is in the opening *symphonie* of the Mass *Assumpta est Maria* (Ex.7.43). Here, each of the four parts enters in turn: *dessus*, *hautes-contre*, *tailles* and *basses*. From the third bar of the *taille* entry until the *basses* come in three bars later, Charpentier figures the C2 line. These figures are not reproduced in the *taille* partbooks; neither are they or the *taille* part copied into the organ partbook. It is possible that Charpentier was simply 'thinking aloud', perhaps just considering the possibility of continuo support; indeed, we have noted other instances where he indicates that the organ should play the *taille* line until the entry of the *basses*.⁸⁰ He clearly decided against this course of action here. However, it is not inconceivable that the *taille* line and its figures were copied into a theorbo partbook which has not survived with the other parts.

80. See p.185.

Chapter 8

Scoring: Charpentier and the *basse continue* - clues to performance

As well as providing data on the kinds of continuo instruments required, Charpentier's manuscripts also contain information on how, what and (sometimes) when to play.

Instructions for the organist

Charpentier specifies organ registration in eight works:¹

H3	petit jeux
H8	plain jeux, jeux agreable, petits jeux, jeux doux
H78	jeux doux, cornet
H148	jeux doux
H397	gr jeux, petits jeux
H413	petit jeux, grand jeux
H422	jeux doux
H534	cornet

Charpentier was clearly not in the regular habit of supplying such information.

While Hitchcock, Cessac and Ranum date two of these works pre-1680 (H3 and H397), Lowe suggests that they were all copied after 1680, evidence which gives further credence to her revised chronology.

1. The use of the tremulant in the psalm setting H199 is discussed on pp.496-7.

The Mass H8 includes the widest range of registrations. Such specifications occur where Charpentier indicates that organ *couplets* should be played between sung sections:

at the start:	'Lorgue commence sur le plain jeu'
following the Kyrie:	'icy l'orgue joue un couplet sur les jeux agreables'
following the Christe:	'icy lorgue joue un petit couplet sur les petits jeux' 'Premier Sanctus pour l'orgue sur le plain jeu' 'Troisieme Sanctus pour lorgue sur les petits jeux'
following the Hosanna:	'icy les voix chantent O Salutaris ou bien Lorgue joüe un couplet sur les jeux doux'

Thus a substantial instrument must have been available wherever this Mass was performed. In addition to the date of this work and the fact that it is written on Jesuit paper, a connection with the Jesuits is supported by the fact that the organ at the Jesuit church was large. According to Raugel, the organ built in 1643 at the church of Saint Louis comprised three manuals and pedals and around twenty stops.²

In other works we find either a single registration or an alternation between two. In H3 'les petits jeux' is once again specified for an organ *couplet*.³ Variation in timbre for its own sake also seems the motive behind Charpentier's indication of registration in the set of instrumental *noëls*, H534. In two passages in 'Or nous dites Marie' he gives the performers the option of playing the *dessus* line on a *violon* 'seul fort' or using the 'cornet d'orgue'. We also find registration specified in a purely

2. Félix Raugel, *Les Grandes Orgues des Eglises de Paris et du Département de la Seine* (Paris: Fischbacher, 1927), p.215.

3. This instruction is reproduced on p.235.

instrumental passage in the score of *Judicium Salomonis* (H422); it occurs in a *sommeil* in which we also find the marking 'sourdines'.⁴ While we do not know the exact specification of the organ at the Sainte-Chapelle, for which this work was intended, a drawing of the case indicates a substantial instrument including pedals.⁵ While this would doubtless have been the instrument used in the performance of such a large-scale work as *Judicium Salomonis*, we also know that there was a portable chamber organ at the Sainte-Chapelle during Charpentier's time there; the following preparations were made in August 1698 for a visit of the exiled King and Queen of England:

L'on transportera le petit orgue qui est au milieu du chœur vers les stales de MM. les chanoines du costé gauche où sera placé le corps de musique et la simphonie.⁶

It may be significant that 'jeux doux' also appears in the score of the *Te Deum* H148, since its location in the *Meslanges* suggests that it too was intended for the Sainte-Chapelle. With one exception this registration appears on the bass line of all sections with reduced vocal forces, and seems to be cancelled by 'Tous fort' or 'tous' when the full choir enters. The link between registration and scoring may also be seen at 'Esurientes' in the Magnificat H78. Here the alternation of 'jeux doux' and 'cornet' corresponds to reductions and increases in the forces being accompanied.

4. This indication of registration is absent from the organ partbook.

5. Brenet, *Les Musiciens*, p.2. No instrument survives in the Sainte-Chapelle.

6. Quoted in Brenet, *Les Musiciens*, p.261.

In H397 and H413 alternations in registration are connected with the role of the organ itself. A passage in the former may throw light on the manner of continuo realization. Until the final section the organ follows a straightforward figured bass line.⁷ However, following the words 'jubilemus cantemus in chordis et organo' ('Let us rejoice and sing in harmony and with the organ'), Charpentier - taking his cue from the text - provides a fully written-out organ part (Ex.8.1, staves 12 and 13). From here until the end of the work there is an alternation between passages where he provides material for both hands, and those where he reverts to writing a continuo line. He labels the former 'gr jeux' and the latter 'p jeux' (or, on one occasion, 'petit jeux').⁸ Thus the organ is to be prominent where its part is given in full, but less so where it resumes its function as a continuo instrument. At times the fully written-out passages contain independent thematic material as if the organ were an obligato instrument (Ex.8.1, bb.4-7); at others, the organ doubles the instrumental lines (Ex.8.1, bb.8-11). Elsewhere, Charpentier simply writes out what amounts to a continuo realization (Ex.8.2, staves 12 and 13, bb.6-11).⁹

Another feature of the continuo line earlier in this work is the appearance in both the bass line and figuring of the sign \times (Ex.8.3, system 1, last bar; system 2, b.1).¹⁰

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7. The continuo scoring in this work is discussed on pp.210-11.
 8. It is difficult to ascertain whether this one-off labelling is 'petit' or 'petits jeux' (see Ex.8.1, bb.11-12).
 9. An edition of the final part of this work may be found in Hitchcock, 'The Latin Oratorios' (dissertation) iii, 1-46.
 10. In both instances it also occurs simultaneously in the vocal part.

The context confirms that this cross indicates a quarter tone, as described by Brossard in his *Dictionnaire*.¹¹ While Hitchcock raises the possibility that the organ may have been tuned in quarter tones, he suggests that it is more likely that the notation was intended only for the doubling bass viol(s).¹²

H413 is one of several works in which the organist is instructed to play the other instrumental parts. Towards the end of the piece we find the rubric 'lorgue joue les memes parties que les instrumens'; that is: the organ plays the same parts as the two treble viols. Such wording suggests doubling rather than replacement of the instruments, as does the subsequent labelling 'violes et orgue'. As Ex.8.4 illustrates, the latter instruction (stave 1) is accompanied by the indication 'grand jeu' (stave 8), and when the viols stop, the continuo line is marked 'petit jeu'. Some form of the instruction *grands jeux* occurs at subsequent entries of the viols, all doubled by the organ; one labelling, 'violes et grand jeu' (VI, 88), further indicates that the organ is not intended to replace the instruments. Charpentier uses 'petit jeu' less consistently, but it occurs at one further point where the viols rest (VI, 88^v). The composer apparently had access to a chamber organ at the Hôtel de Guise, with which this work can be linked by the performers named in the score: it was 'in a *fleur-de-lys* painted cabinet' and situated in the *gallerie basse*.¹³

11. Brossard, *Dictionnaire*, p.20 ('Diesis').

12. Hitchcock, 'The Latin Oratorios' (dissertation), i, 212. See also Cessac, *Charpentier*, p.312.

13. Ranum, 'A sweet servitude', pp.354-5.

Another passage where we find both organ registration and instructions to the organist to play instrumental parts occurs in the Magnificat H78. Here, the marking 'jeux doux' appears at the beginning of the section 'Suscepit Israel' and presumably applies throughout, whether the organist is playing the *flûte* parts or assuming his usual continuo role.

The latter two pieces are both included in the following list, alongside others in which Charpentier directs the organist to play instrumental parts:

	<i>cahier</i>
H78	57
H353	56
H413	42
H416	58
H516	XIX
H525	57
H526	57

Since instructions of this kind occur in five works located in successive *cahiers* (all bound in Volume IX), it seems that this was a practice particularly favoured by Charpentier around 1690. With the exception of H413 discussed earlier, the organ is linked with *flûtes*. For instance, in a section of H353 involving two obligato *flûtes* we find the instructions 'lorgue joue dans tout ce couplet les mesmes parties des flutes' (Ex.8.5) and 'quand les flutes joüant lorgue joüe leurs mesmes parties'. As in H413 these annotations suggest doubling of the instruments. In other works, though, it might be argued that Charpentier's instructions direct the organist, for whatever reason, to replace them. In H516, for example, he writes: 'orgue seul jouant le trio

comme il est écrit dans la partie des flutes'. And in H526 the continuo line in passages involving two *flûtes* is labelled 'Lorgue jouë les parties des flutes' and 'lorgue joue les flutes'. Similar instructions are found in the scores of nearby works H78, H416 and H525. But the fact that in H78 the direction 'acc seul[:] lorgue joue les flutes' is subsequently abbreviated to 'acc seul et fl' suggests that Charpentier possibly intended doubling rather than replacement of the instrumental parts in these works too.

There are four further works in which this kind of doubling was possibly intended, but is not overtly indicated. It is suggested at the start of H514 by the labelling of the lowest two staves: 'fl hautb et orgue' and 'serpents cromorne bassons et orgue' respectively (Ex.5.16). Hereafter, the labellings 'sans accomp' ('sans acc.' on one occasion) and 'avec accomp' probably indicate where such doubling should or should not take place. An examination of the whole piece reveals that in every case 'avec accomp' corresponds to passages where the *flûte* and *hautbois* line comprises a single part (Ex.5.16, bb.9, 28), while 'sans accomp' occurs where the line is divided (b.24). Furthermore, in the sections marked 'avec accomp' the continuo line is figured, while in those marked 'sans accomp' it remains consistently unfigured. These observations, together with the fact that the doubling implied at the start of the piece occurs where the *flûte* and *hautbois* line is divided and where there are no figures, suggest the following: 'sans accomp' indicates organ doubling of the divided wind line; 'avec accomp' indicates that the organ should stop doubling and instead

provide a realization of the figured bass.¹⁴

Two of the remaining works in question, H284 and H312, are located along with H514 in *cahier* VIII. The former, a *Domine salvum* setting, contains one seven-bar passage in which a staff with the clef G1 contains two instrumental lines labelled collectively 'org fl' (Ex.8.6, b.5). Hitchcock suggests that this is 'presumably an instruction for the organ registration', by which he appears to mean that no actual *flûtes* are involved in the work.¹⁵ Given the brevity of the passage and the fact that the title - *Domine salvum à 3 voix pareilles avec orgue* - makes no reference to obbligato instruments, this may well be the case.

If this was Charpentier's intention, he probably had the same thing in mind in the preceding work in the *cahier*, H312, where at one point we find the same labelling of the 'instrumental' parts. At the start, the staff in question is marked 'orgue flutes'; later we find 'orgue fl', 'orgue flute', 'org fl' and 'fl org'.¹⁶ The first two entries, which

14. The possibility that 'avec' and 'sans accomp' are intended to indicate a variation in the continuo forces seems unlikely. First, 'avec accomp' applies both where the scoring is full and where it is reduced (XV, 41). Second, some instances of 'avec accomp' are placed a bar later than (and not simultaneously with) an increase in the forces above (see Ex.5.16). Third, there is no indication of a reduction in the bass forces during the opening section which, as suggested, is identical in scoring to those later marked 'sans accomp'.

15. Hitchcock, *Catalogue*, p.240; *flûtes* are omitted from Hitchcock's resumé of the scoring.

16. Hitchcock (*Catalogue*, p.253) cites the labelling 'Org[ue] et fl[ûtes]', though the manuscript does not contain this particular annotation. This inaccurate reading causes Hitchcock to miss the link with H284.

comprise only a single part, are both written in the treble clef (Ex.8.7, systems 1 and 5); subsequent entries, all involving two parts, are written in the French violin clef (Ex.8.8, systems 1, 3 and 4). The initial use of the treble clef may support the notion that the parts were intended for the organ. So too might the fact that at these points there is no indication whether the single part is to be played either 'seul' or 'à deux', which we might expect if 'actual' *flûtes* were involved. Surely if the organ was expected to play the obbligato line at these points, Charpentier would have intended it to maintain this role throughout, despite the change of clef. Since in many places the 'flute' parts do not provide a full realization of the continuo line (this is clearly the case in the first two 'instrumental' passages) the organist would also have had to supply additional notes to ensure a satisfactory harmonization.

The score of the motet H322 (possibly intended for the convent Abbaye-aux-Bois)¹⁷ contains a unique set of instructions for the organist. In this work, the terms 'pedale' (shortened to 'ped') and 'main' appear alternately on the bass line. The former occurs where it seems that two obbligato *flûtes* (always indicated 'fl') are being accompanied (Ex.8.9, system 1, b.9; system 2, last bar), while the latter appears where the voices are involved (system 2, b.1; system 3, b.6); only in the last eight bars of the work do the 'fl' and voices combine. As in the first two 'instrumental' passages of H312, the 'fl' parts throughout H322 are written in the treble clef. This leads Hitchcock (who overlooks this feature in H312) to suggest that 'in the ritornels the organist is to play the written treble parts using a flute stop, and that the parts are

17. See pp.19-20.

not really for flutes as such'.¹⁸ Certainly, by using the 'pedale' for the bass, the organist could play both obbligato parts and supply any necessary additional notes. If the piece was performed thus, it tells us something about the Abbaye-aux-Bois organ. First, it would probably have had two manuals, since both hands would have needed access to the same range of notes. Second, it must have had a pedal board able to cope with *B* flat, *b* flat, *e* flat and *a* flat, not unusual for a French organ of this period.¹⁹

Another type of instruction directed at the organist in H6 and H3 is rather puzzling.

The following occur in the Mass H6:

At the start: 'L'orgue joüe le premier Kyrie et sil n'y en a point le prelude qui suit suffira'

after the Kyrie: 'L'orgue joüe icy un couplet sinon la Simphonie suivante suffira'

after the Christe: 'icy l'orgue sil y en a joue un petit couplet'

before the Sanctus: 'L'orgue joue le premier Sanctus ou sil ny en a point la Simphonie suivante suffira'

before the Agnus Dei: 'L'orgue joüe le Premier agnus dei ou sil ny a point d'orgue La Simphonie suivante suffira'

A similar annotation appears after the Kyrie in the Mass H3:

Icy l'orgue joüe un couplet si lon veut ou sil ny a point d'orgue il faudra joüer quelque simphonie

The appearance of the latter part of this rubric in small writing may suggest that it

18. Hitchcock, *Catalogue*, p.257.

19. See Peter Williams, *The European Organ 1450-1850* (London: Batsford, 1966), pp.179, 186.

was added retrospectively. This is almost certainly the case with the phrases 'si lon veut' and 'ou quelque simphonie' following the Christe:

Icy lorgue joue un couplet sur les petit jeux si lon veut apres lequel les Violons Recomencent Le Prelude du Kyrie et les Voix Reprenent ensuite le Kyrie comme cy devant lorgue fin ou quelque Simphonie

An examination of the original reveals that the last three words appear browner than the rest of the instruction.

At face value, these instructions suggest that Charpentier at some stage contemplated the performance of both works without an organ. If so, an alternative continuo instrument would be required. It is more likely, perhaps, that the composer's annotations refer not to the absence of an instrument but to the lack of an organist capable of improvising the necessary linking passages between the main movements.

In another work where the organist is required to provide such passages, Charpentier appears to have left specific instructions about the nature of the improvisations. In *Ave maris stella* (H67) he indicates that the organ should supply the odd-numbered verses. The instructions for verses 1, 5, 7 and the 'Amen' include the word 'divoto'; with the instruction for verse 3 Charpentier writes 'sciolto'. Hitchcock speculates as follows:

Since *divoto* is an archaic form of *devoto* and *sciolto* means "loose" or "free", this suggests that the organist is to base verses 1, 5, and 7 on the chant-melody but to improvise freely for verse 3.²⁰

Indications of differences between organ and doubling parts

On a number of occasions where Charpentier writes out separate though practically identical lines for organ and melodic bass, the latter has repeated notes while the organ sustains them. This is illustrated by a comparison of the three separate continuo partbooks in the *Assumpta est Maria* set which correspond to the full score version of the work:

Ex.8.10a (*orgue*), bb.13, 16-17; Ex.8.10b (*viole*), bb.2, 5-6; Ex.8.10c (*viole*), bb.6, 9-10.

Ex.8.11a (*orgue*), bb.3, 6-7; Ex.8.11b (*viole*), bb.11, 14-15; Ex.8.11c (*viole*), bb.17, 20-1 .

There are similar variations between the other two continuo parts in this set (for organ and *basse de violon*),²¹ and also between the keyboard and string bass parts in the *Judicium Salomonis* and *Les arts florissants* sets, despite the fact that the keyboard partbook in the latter is intended for *clavecin* rather than for organ.²²

On several occasions in the full scores, Charpentier indicates that organ and string

20. Hitchcock, *Catalogue*, p.123. A similar term, 'devot', appears in the score of H193 above the system on which the passage 'tunc acceptabis' begins (VII, 15). There is no reason to believe that it means anything other than 'in a devout way'.

21. Both were intended for the variant version of the work.

22. See pp.198-9.

bass parts sharing the same line should diverge in the way seen in these parts. For instance, on five occasions towards the end of the Gloria in the Mass H6 he annotates the bass line 'entieres pour l'orgue seulement'; in two places we find 'blanches et entieres pour lorgue seulement'. In most cases these annotations appear where the line is followed by all the bass instruments and organ, as in Ex.8.12. In one passage, however, the direction follows the marking 'acc seul' - that is, where it is played by the continuo body only (Ex.8.13).²³ On many occasions where Charpentier uses the word 'entieres' it describes a note lasting a whole bar (in keeping with the literal translation of the word).²⁴ In all these passages, then, he requires the organ to play sustained notes while the string basses, including the continuo doubling instrument(s), play the written rhythms.

It has already been noted that a similar instruction in H261 is the sole evidence of the presence of a continuo instrument in addition to the organ.²⁵ A further example occurs in H365, where the instruction 'plus simple pour l'orgue pendant tout ce chœur' appears beside a particularly active bass line shared by all the bass instruments (Ex.8.14). All these examples confirm that the organist played not from

23. The annotation 'acc seul' is not illustrated in Ex.8.13 since it occurs on the page preceding the 'entieres' instruction. That this and comparable examples confirm that 'acc seul' passages must be played by doubling instruments in addition to the keyboard is discussed in due course.

24. See, for instance, XXI, 38; XXII, 54; XXVIII, 60^v. On a couple of occasions he uses it to indicate a whole beat: XXII, 69 (Ex.8.22); XXVI, 30. I have been unable to find a comparable contemporary usage.

25. 'entieres pour lorgue jusq a da robur': see pp.188-9.

the full score but from a partbook, a conclusion supported by the existence of separate organ parts in the sets mentioned earlier. In the case of H365 a comparison with the equivalent passage in another (perhaps earlier) version of the work (H365a) sheds light on what Charpentier had in mind by 'plus simple': in Ex.8.15 the separate continuo line (stave 9) is a rhythmically simplified version of the line played by the *basses de choeur* (stave 4).²⁶

But on the basis of evidence presented hitherto, it seems likely that if there were any string basses in the continuo group in Ex.8.15, Charpentier would have intended them to play the more active of the two bass lines.²⁷ In this case, their part would have been copied out differently from the continuo line that appears in the score. There is certainly one other instance in the *Meslanges* - in the Credo of H6 - where an annotation on the continuo line suggests that the string bass part should be copied out with a different rhythm. In a passage marked 'acc seul', a series of little wedges appears underneath the stave (Ex.8.16). These wedges correspond to the rhythm of the vocal bass line immediately above. They may therefore indicate that the copyist should write the vocal rhythm when copying the string bass, and presumably retain

26. A comparison between two sources of another work suggests that such a simplification of the organ part was contemporary practice. Charpentier's autograph version of H399, which may have involved both an organ and a doubling instrument in the continuo group (see p.188), includes a choral section where the figured bass contains repeated demisemiquavers (IV, 73^v-75^v). In the non-autograph copy (Vm¹ 1480), where there is evidence only of organ accompaniment, the demisemiquavers are replaced by quavers and semiquavers (ff.39^v-44^v).

27. Unfortunately there is no information in H365a about the make-up of the continuo group, apart from the fact that it sometimes includes the *basson*.

the less active rhythms in the organ part.²⁸

Further evidence that it was sometimes the string bass part(s) which had to be modified in the preparation of partbooks is provided by a comparison of Ex.8.10b-c (from the bass viol partbooks of the *Mass Assumpta est Maria*) with Ex.8.17 (vocal bass and continuo lines from the equivalent place in the score). The fact that the more energetic rhythms in the string parts at 'Qui propter' are identical to the rhythms of the vocal bass line adds further weight to the suggestion that the wedges in Ex.8.16 indicate the presence of a melodic bass.

In several examples in the *Les arts florissants* and *Judicium Salomonis* partbooks the continuo parts are identical, but differ from the continuo line in the score, as the following examples from both works reveal:

Ex.8.18a (score), b.11; Ex.8.18b (*clavecin*), b.10; Ex.8.18c (*viole*), b.5.

Ex.8.19a (score), b.3; Ex.8.19b (*clavecin*), b.8; Ex.8.19c (*viole*), b.6.

Ex.8.20a (score), b.5; Ex.8.20b (*orgue*), b.4; Ex.8.20c (melodic bass), b.6; Ex.8.20d (melodic bass, b.3).

Ex.8.21a (score), b.8; Ex.8.21b (*orgue*), b.5; Ex.8.21c (melodic bass), b.5; Ex.8.21d (melodic bass), b.8.

In each case, all the parts have a variant rhythm from that in the score. We should therefore bear in mind that this practice may well have occurred in the performance of other works, despite the lack of evidence in the full scores.

28. The appearance of dots beneath the continuo line in H340 has already been noted (Chapter 7, n.13); the fact that these dots appear to mark out crotchet beats bears some resemblance to the wedges in Ex.8.16.

'En bas'

Another annotation that Charpentier uses to indicate that the continuo line should be copied differently from the way it appears in the score is 'en bas'. This directive is not, however, confined to the continuo line, but also appears in other parts.²⁹

Charpentier uses it in two main ways. In some cases it refers to the lower of two parts sharing a stave. In H259, for instance, 'orgue en bas' appears where the stave shared by the bass voice and organ contains two notes simultaneously, indicating that the lower should appear in the organ part (Ex.8.22, bb.9-10). In all other instances where it appears in the continuo line, 'en bas' signals that the part should be played an octave lower than written. It is often followed by 'nat', indicating a return to written pitch. In a couple of instances it occurs where continuo and vocal basses share a stave, indicating that the instrumental bass should double the vocal line at the lower octave: in H184 Charpentier writes 'basse cont en bas' and subsequently 'nat' (Ex.8.23, bb.5, 8), and in H226 'en bas pour lorgue' is followed by 'naturel pour lorgue' (Ex.8.24).

However, on most occasions it occurs where we also find annotations revising the original scoring, in each case indicating that one or more lines initially allocated to high voices (females or boys) are to be sung by men.³⁰ In most instances, an examination of the manuscripts reveals some similarity between the ink colour of 'en

29. See, for instance, V, 23^v; XXI, 19; XXII, 70.

30. On only a couple of occasions is it not used alongside such revisions; the only apparent explanation for its use in H102 (IV, 25) and H325 (IV, 93) would seem to be a change of mind.

bas' and 'nat' and that of the revisions, suggesting that they were added contemporaneously. In practically all instances, 'en bas' occurs where, if performed with the revised vocal scoring, the written continuo line would lie higher than the lowest vocal line. In H333, for instance, two of the three appearances of 'en bas' in the continuo line occur where the lowest vocal line is written in the mezzo-soprano clef, but reallocated to a 'Basse'. As Ex.8.25 illustrates, downward transposition of the continuo line would keep it below the pitch of the 'new' vocal bass line.³¹ In H346 'en bas' occurs at a point where a vocal trio originally intended for singers reading the clefs G2, C1 and C3 carries the markings 'hc', 'Taille' and 'basse'. Downward transposition of the continuo line here enables it to continue to double the lowest vocal line at pitch, as in the original scoring (Ex.8.26). While two of the alternations of 'en bas' and 'nat' in H193 occur in this context,³² a further 19 occur amidst fully-scored vocal passages. While Charpentier's intentions with regard to the revised vocal scoring of the full sections in this piece are not entirely clear, on two occasions he labels the C1 lines 'P^{re} Taille' and 'S^{de} Taille'; thus at these points and possibly throughout, these lines were sung an octave lower than written. An examination of the whole work reveals that instances of 'en bas' occur where, if transposed thus, one or both lines would fall below the written pitch of the continuo line. This is illustrated by Ex.8.27, where 'en bas' (bb.7, 12-13, 17, 22) is cancelled by 'nat' at points where there would cease to be a problem with overlapping (bb.9,

31. Comparable instances occur in H81, H83, H179, H184 and H344.

32. See VII, 3^v-4, 5-5^v.

13, 18).³³

A further reason for the use of 'en bas' and 'nat' emerges in H179. In Ex.8.28 'en bas' and 'nat' appear where there is apparently no change in the original vocal scoring and thus no danger of the voice going below the continuo line. Instead, 'en bas' and 'nat' seem designed to ensure that the continuo line maintains the same shape as in a subsequent passage, where changes to the pitch of the continuo line are made necessary because a vocal line originally sung by a *dessus* is now intended 'pour une basse'.³⁴

'Accompagnement seul'

The indication 'accompagnement seul' (frequently abbreviated to 'accomp seul' or 'acc seul') occurs at least once in around 70 scores.³⁵ These are listed in Table 8.1

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33. 'En bas' similarly occurs in full passages in H83, H333 and H344. Unfortunately these works contain indications only for the revision of the solo lines, with no details of how the full passages should be re-scored. However, the appearance of 'en bas' in these instances would be explained if these works were revised along the same lines as H193 for use at all-male establishments (which is suggested by the reallocation of their solo parts to men's voices). Like H193, H83 was also originally intended for the Guise musicians, and this may have been the original destination of H333 (see pp.201, 297-8).
34. One other feature worthy of comment in this work occurs on XVIII, 49^v. Here, where 'en bas' is marked underneath a minim *b* in the continuo line, the originally identical vocal bass part has been revised to incorporate an octave leap to *B* on the second crotchet; this suggests that the continuo must have been playing at the lower octave at this point. It is impossible to tell, however, whether the extra note is in Charpentier's hand.
35. Since the abbreviation 'acc seul' is most common, it is used throughout this study when discussing the annotation in general terms.

together with the *cahiers* in which they appear. Hitchcock, Cessac, Ranum and Lowe agree that most of these *cahiers* were written fairly late in Charpentier's career. What is remarkable though, is that the few *cahiers* assigned to the 1670s and early 1680s by the first three scholars (*cahiers* 33, 39, VI, VII, IX-XI, XIX), are each given a later date of copying by Lowe, in all but one instance post-1685.³⁶ Thus according to Lowe, and with one exception, 'acc seul' appears in *cahiers* copied only in 1685 or later, further confirmation of the reliability of her chronology in this context.

36. The exception is *cahier* XIX. It is dated 1675 by Hitchcock, Ranum and Cessac, and 1683 by Lowe.

Table 8.1
Works containing 'acc seul'

<i>Cahier</i>		<i>Cahier</i>	
33	H74	VI	H3
39	H190	VII	H3 ctd
43[b]	H193	IX	H161
54	H198, H199	X	H145
55	H202a, H202, H77	XI	H162
56	H353	XIX	H167, H516
57	H204, H526, H78, H205	LIV	H84, H65
58	H355, H416, H531	LV	H120-2, H66
59	H206, H207, H128-9	LVIII	H193a
60	H6	LXI	H262
61	H6 ctd., H208, H532	LXII	H79
62	H355a, H146	LXIII	H7, H213, H365
63	H8	LXV	H219
64	H147, H534, H40-1	LXVI	H9, H537
66	H536, H432	LXVIII	H10
70	H372	LXIX	H223, H224
74	H148	LXX	H225
75	H228, H229	LXXIV	H11
		LXXV	H422
		[b]	H7a, H213a, H365a
		[d]	H420

'Acc seul' is most commonly found in alternation with 'tous' on a line which, for at least part of a work, is shared by continuo and *basses de choeur*; the former coincides with a reduction in the forces above and the latter with the start of fully-scored passages. This is illustrated by the prelude of H224 (Ex.8.29). Here, 'acc seul' corresponds to passages for the trio G1 - G1 - F4, and 'tous' to those involving all four parts, G1 - C1 - C2 - F4. As in numerous comparable instances, 'tous' undoubtedly indicates that all the *basses de choeur* are to join in. This conclusion is supported by cases where 'acc seul' and 'tous' do not accompany a reduction and increase in the forces above, but where their use is related to the nature of the bass line itself. For example, at the beginning of the instrumental prelude H193a, the shared bass line is marked 'acc seul', even though all three upper parts are involved (Ex.2.6); 'tous' is reserved until the bass line itself takes over the thematic material (b.9). The entry of all the basses here is clearly intended to draw attention to the imitation.³⁷

In both these contexts, 'acc seul' suggests a reduction from the full complement of basses. However, the extent of this reduction is not immediately clear. Two possibilities have been suggested. Hitchcock writes that 'acc seul' indicates 'a minimal continuo group ... as opposed to a full one ("tous")'.³⁸ Dunn, on the other hand, concludes from a small amount of evidence that 'acc seul' refers to the whole

37. See also H225 (beginning of the prelude) and H531 (third *noël*).

38. Hitchcock, *Catalogue*, p.134.

continuo group, but adds that 'the evidence is perhaps too skimpy to be conclusive'.³⁹

On the contrary, an examination of all the evidence reveals numerous clues which support Dunn's theory and refute Hitchcock's:

1. The simultaneous appearance of 'orgue et basses continues' and 'acc seul' at the start of a passage in H206 demonstrates that, here at least, 'acc seul' indicates the whole continuo group (Ex.2.24). This is supported by the fact that, later in the same passage, the continuo players Converset and Marchand are specified alongside an unidentified organist.⁴⁰
2. As noted above, one instance of the annotation 'entieres p' l'orgue seulement' occurs during a passage in H6 in which the bass line is marked 'acc seul' (Ex.8.13); this annotation clearly indicates the presence of a doubling instrument. Furthermore, the wedges below the continuo line later in this work (Ex.8.16) also follow the marking 'acc seul'; it was suggested earlier that these probably also confirm string doubling.
3. The slurred tremolo in the bass line of an 'acc seul' passage in H128 suggests that Charpentier intended string doubling.⁴¹

39. James Platte Dunn, 'The *Grands Motets* of Marc-Antoine Charpentier, (1634-1704)', 2 vols (doctoral dissertation, State University of Iowa, 1962), ii, p.x.

40. See p.56.

41. See pp.182-3.

4. In some scores where we find both 'orgue seul' and 'acc seul', the former appears to indicate a reduced continuo group while the latter indicates full continuo forces. This was seen earlier in the *Antienne* H532 (Ex.7.10).⁴²

5. We may draw a similar conclusion from the Mass H8, where the accompaniment is provided solely by the continuo group. Here 'acc seul' appears on the continuo line at the start (Ex.8.30), but is replaced by 'orgue seul' where a quiet dynamic ('Echo') is used in the vocal parts (Ex.8.31, b.1). Instead of a return to 'acc seul' where the voices are marked 'fort', we find 'org. et basse contin.' (Ex.8.31, system 2, b.3). This suggests that 'acc seul' and 'org. et basse contin.' (which implies the whole continuo group) are synonymous.

6. Other works contain labelling similar to that in H206 described earlier. For instance, in the *Te Deum* H145 the continuo line is marked simultaneously 'orgue et basses contin. seules' (in the margin) and 'acc seul' (beneath the staff). At the the start of the *Christe* in the Mass H6 the line is labelled both 'acc seul' and 'orgue et basse continüe'. In some instances, a line first marked 'acc seul' is subsequently labelled 'basse continue' (or similar); one such example occurs in H3, where the initial marking 'acc seul' is later replaced by 'Basse Contin'.⁴³

42. See p.189. Charpentier makes a similarly clear distinction between 'acc seul' and 'orgue seul' in H365.

43. See also instances in H6, H145 and H224.

7. In H262 there is a single labelling on the continuo line at the start: 'accomp. seul avec basson'; since there are no further labellings, this accompaniment apparently remains unchanged throughout the piece. Again, then, 'acc seul' must refer to the whole continuo body.
8. The fact that in a few works Charpentier labels a line which is solely a continuo line 'accompagnement', 'accomp' or 'acc' surely supports the notion that 'acc seul' means 'continuo alone'.⁴⁴ Indeed, in some instances, we find 'accompagnement' (or an abbreviation) used either simultaneously with 'acc seul' (as in Ex.8.16) or as a subsequent labelling on a line previously marked 'acc seul'.⁴⁵
9. In H84 the marking 'acc seul' is repeated on the continuo line just at the point where the voice formerly sharing the stave rests (Ex.8.32, b.6). It is inconceivable that 'acc seul' indicates a sudden change in continuo forces; instead, it surely functions as a warning that the line is subsequently for the continuo alone.
10. The most convincing evidence, however, is provided by the fact that all the *Assumpta est Maria* and *Judicium Salomonis* continuo partbooks contain those sections which in the score are marked 'acc seul' or 'accomp seul'. For

44. See H219 (XXV, 48), H228 (XII, 36^v), H365 (XXIV, 40^v).

45. See H10 (XXVI, 6-7).

instance, Ex.8.33a (from the score) contains a number of alternations of 'acc seul' and 'tous' (see bb.3, 7, 15, 19 and 26). This line is present in all the continuo partbooks: see, for example, Ex.8.33b (bb.17, 21, 29, 33, 40). The use in the latter of various annotations in place of 'acc seul' and 'tous' will be considered shortly. The fact that, in the *Judicium Salomonis* set, only the organ partbook contains those passages at the start of the 'Seconde Partie' which in the full score are marked 'orgue seul' confirms that the copyist understood a distinction between 'orgue seul' and 'accomp seul': compare bars 14 and 37 of Ex.8.34a (from the score) with bars 14 and 37 of Ex.8.34b (from one of the unfigured continuo partbooks).⁴⁶

Thus far, then, the evidence suggests that the whole continuo group should be involved in passages marked 'acc seul'. Alternations of 'acc seul' and 'tous' or 'acc seul' and 'orgue seul' show the copyist which parts of the bass line should be copied into particular partbooks. Another intended function of these annotations is suggested by the fact that they are actually transferred into the surviving partbooks of H11 and H422; indications such as 'R[écit]', 'doux' and 'fort' (examined separately

46. The single instance of 'orgue seul' in the score of the *Mass Assumpta est Maria* (XXVII, 1^v) is, however, ignored in the continuo partbooks, which all contain the line in question. But the fact that in the full score we subsequently find 'acc seul' or 'accomp seul' in the same context (in one instance, where the scoring is identical) suggests that he may not have intended 'orgue seul' literally. Indeed, the annotation 'Tous avec orgue', which appears at the start of several sections of the work (see XXVII, 1, 2^v, 6^v, 13, 14, 14^v, 15^v), appears to have the same meaning as 'tous avec l'accomp', which is used elsewhere in the score. It is possible that at some stage Charpentier thought that the organ would be the only available continuo instrument and thus used the terms 'orgue' and 'accomp' interchangeably.

later) seem intended to give the continuo players some idea of the forces being accompanied. With this knowledge they would be able to tailor their accompaniment accordingly, perhaps by choosing a suitable dynamic level or registration.

This would appear the only explanation of instances where 'acc seul' and 'tous' occur in lines held solely by continuo players. For example, in Ex.8.35 from the Mass H7, the alternation of 'accomp seul' and 'tous' corresponds to the alternation between ensembles of soloists and full choir.⁴⁷ The transferral of this information into the continuo partbook(s) in some form would alert the continuo player(s) to the forces being accompanied. A similar instance occurs in H219. Having appeared at the start of one section, 'acc seul' is reiterated where the scoring changes from a trio of soloists (the three lower voices) to the full choir, still without instrumental accompaniment and marked 'doux' (Ex.8.36, b.4). Although the repetition of 'acc seul' seems redundant, it may have warned the continuo players that, despite the entry of the choral group, the scoring is still not full, the dynamic is not loud, and that they alone continue to provide the accompaniment. Ex.8.37, from the same work, is one of several instances where a line marked 'acc seul' in a reduced section (b.1) becomes the separate continuo line of a subsequent fully-scored passage without any annotations suggesting an increase in continuo forces (b.9).⁴⁸

47. Comparable examples occur in the *De profundis* setting that follows (H213) and the variants H7a and H213a.

48. See also H3, H79, H223, H224, H225 and H228.

A further interesting instance where 'tous' appears on a separate continuo line, presumably as an indication that the scoring is full, is located in the Mass H9; here, though, it occurs simultaneously with 'accomp seul' (Ex.8.38). Given the full scoring, the whole continuo group was doubtless intended, providing further evidence that Charpentier simply used 'acc seul' as a synonym for 'basse continue'.

The only piece of evidence which might suggest that 'acc seul' indicates a reduced continuo group occurs in H190. Here, at a change in layout, a continuo line previously marked 'acc seul' continues in a stave labelled 'orgue' while a separate bass line, marked 'basses contin et basses de vion des 2 choeurs', contains rests (Ex.8.39, system 3, staves 4 and 7). On the face of it, then, this 'acc seul' passage appears to involve the 'minimal' continuo group. However, even if this was Charpentier's intention on this occasion, it is clearly exceptional. The weight of evidence presented above, far from being 'flimsy', suggests that 'acc seul' does not normally indicate a 'minimal continuo group'. Instead, we can conclude, with some confidence, that:

1. 'Acc seul' normally indicates the full continuo group.
2. Where 'acc seul' and 'tous' occur on a line shared by continuo and *basses de choeur*, the alternation distinguishes those passages played by the continuo alone from those played by all the basses. This information would benefit not

only the copyist, but also the players who, with this knowledge, could adapt their accompaniment accordingly.

3. Where 'acc seul' is used on a line held solely by the continuo, either in contrast to 'orgue seul' or in isolation, it may similarly be taken to indicate 'the whole continuo group'; where it alternates with 'tous', Charpentier probably intended the two terms (or the equivalent) to be transferred into the partbooks for the players' benefit.

Annotations in the continuo partbooks

Attention has been drawn to the fact that at points in the score of the *Mass Assumpta est Maria* where we find 'acc seul' and 'tous', alternative annotations appear in the continuo partbooks. Table 8.2 compares the labels at corresponding points in the score and parts. While all five continuo partbooks are included here, two of them (numbered 13 and 27) were intended for a variant version involving a reduced instrumental accompaniment and consequently different *symphonies* from those in the full score.⁴⁹ However, the fact that they otherwise contain the same music justifies their inclusion.

49. See pp.xvi-xvii and Appendix 2.

Table 8.2

A comparison of the annotations on the continuo line in the full score of the Mass *Assumpta est Maria* with those in the separate parts

Section	Score	Scoring	Viole: 24	Viole: 25	Orgue: 26	Orgue: 13	Violon: 27
Symphonie Kyrie	Tous avec orgue	G1, C1, C2, F4	Tous	Tous...doux	Tous	-	-
	orgue seule	3 solo vv	doux	R	R	R	R
	tous	full	fort	fort	tous	Tous	Tous
	accomp seul	3 solo vv	doux	doux	R	R	R
	tous	full	fort	fort	tous	Tous	Tous
Christe	Accomp seul	3 solo vv	Trio	R/Trio	R/Trio	Trio	R
Et in terra	Tous doux avec l'orgue/acc seul	no basses	Tous doux	Tous doux	doux	Doux	Tous doux
	tous	full					
Laudamus	acc seul [-] fort et guay	no basses	fort et guay	fort et guay	fort et guay	fort et guay	fort/guay
	tous fort et guay	full					
Gratias	accomp seul	no basses			doux.		
	tous	full			fort.		
	acc seul	no basses			doux.		
	tous	full			fort		
Domine Deus	accomp seul	single soloists in turn	R	R	R	R	R
Qui tollis	tous avec l'accomp.	full	Tous	tous	Tous	tous	Tous
suscipe	accomp seul	3 solo vv	doux	doux	R	R	R
Qui sedes	tous	full	fort	fort	tous	Tous	Tous
Quoniam	accomp seul	3 solo vv	R	R	R	R	R
Cum Sancto	tous avec l'accomp.	full	fort	fort	tous	tous	
Amen	acc seul	no basses	doux	doux	R	R	R
Cum Sancto	tous avec l'accomp.	full	fort	fort	tous	tous	Tous

NOTES:

/ divides two terms which appear simultaneously, but which are clearly placed separately.

... divides two terms which occur successively (but not together) within the same section.

'full': full vocal and instrumental forces

'no basses': no vocal or instrumental basses; in some cases other choral and/or instrumental lines are also temporarily absent.

Section	Score	Scoring	Viole: 24	Viole: 25	Orgue: 26	Orgue: 13	Violon: 27
Pa-	Tous avec orgue / acc seul	no basses	Tous	Tous	Tous	Tous	Tous
Patrem	Tous	full					
factorem	acc seul	no basses					
factorem	tous	full					
visibilium	acc seul	no basses	doux	doux	doux	R	
et invisibil	Tous	full	fort	fort	fort	Tous	
visibilium	acc seul	no basses	doux	doux	doux	R	
et invisibil	tous	full	fort	fort	fort	tous	
Et in unum	accomp. seul.	alternation of 2 & 3 soloists	R	R	R	R	R
Qui propter	Tous	full	Tous fort	fort	tous	Tous	Tous
Et incarnatus	accomp seul	no basses	doux	doux		R	R
Et incarnatus	Tous	full	fort	fort		Tous	Tous
Et homo factus	accomp seul	3 solo vv	doux	doux	R	R	R
Et homo factus	tous	full	fort	fort		Tous	Tous
Crucifixus	accomp seul	2 groups of 3 solo vv	Recit	R	R		R
Et in Spiritum	tous	full	fort	fort	Tous	Tous	Tous
Confiteor	accomp seul	1, then 3 solo vv	R	R	R	R	R
Et vitam vent	accomp seul	no basses	doux	doux	tous	Tous	Tous
Amen	acc seul	...full	...fort	...fort			
Amen	tous	no basses	doux	doux			
Simphonie	Tous avec l'accomp.	G1, C1, C2, F4	Tous	Tous	Tous	-	-
Sanctus	Tous avec orgue	full	Tous	Tous	Tous	Tous	Tous
Simphonie	Tous avec orgue	G1, C1, C2, F4	Tous	Tous	Tous	-	-
Agnus Dei	Tous avec orgue	no basses ...full	Tous doux ...fort	Tous ...fort	Tous ...fort	Tous	Tous
Domine sal	Tous avec orgue	no basses	Tous/Doux	Tous/Doux	Tous/Doux	Tous	Tous
et exaudi nos	accomp seul	...full no basses ...full	...fort doux ...fort	...fort doux ...fort	...fort doux ...fort	R R ...Tous	R

It can be seen from Table 8.2 that neither 'accompagnement seul' nor an abbreviation appears in the individual parts. It is replaced instead by 'R', 'Recit' (on one occasion only), 'doux' or 'trio'. Although 'tous' does sometimes occur at the same points as in the full score, 'fort' is often used as a substitute. Charpentier's use of 'doux' and 'fort' in this context is reminiscent of the practice at the Opéra, where these terms were used to distinguish between passages for 'grand choeur' and 'petit choeur' respectively.⁵⁰ The letter 'R' is almost certainly an abbreviation of 'Récit'; this is suggested by the fact that, at the 'Crucifixus', 'Recit' appears in one part while 'R' appears at the same point in the others, and by the way the two annotations are used elsewhere in the autographs.⁵¹ According to Hitchcock:

The "R" probably means "récit" (as in "voix de récit" [soloists]) and implies a minimal bc group (usually indicated "accompagnement seul"), as opposed to a full one ("tous").⁵²

Although Hitchcock's conclusion about 'acc seul' has been shown to be incorrect, his suggestion that 'R' is synonymous with 'acc seul' seems accurate.

It is clear from Table 8.2 that Charpentier does not always use the same label at the equivalent point in each part. At the start of the Kyrie, for instance, four parts carry the label 'R', while the fifth is marked 'doux'. Three of these parts are subsequently labelled 'tous', whereas two are labelled 'fort'. A similar mixture of terms occurs at several other points, including at 'suscipe', where two parts are labelled 'doux' and

50. See p.453.

51. See below.

52. Hitchcock, *Catalogue*, p.86.

the other three 'R'; at 'Qui sedes' the former are followed by 'fort' and the latter by 'tous'. However, there is some consistency within individual parts. First, in the two with the variant *symphonies* (13 and 27), we find essentially an alternation of 'R' and 'tous'. With one exception (where 'Trio' appears in the organ part in a section involving a trio of soloists), 'R' is used wherever the scoring is reduced, irrespective of what the reduction involves. In these two parts the single instances of 'doux' and 'fort' are used as straightforward dynamic markings.

In the other three parts we find a greater range of indications replacing 'acc seul' and 'tous': 'R', 'Recit', 'trio', 'doux', 'fort' and 'tous'. The organ part demonstrates the most consistent use of these terms. Here, 'R' appears where the scoring is for vocal soloists (again, irrespective of number); it is consistently cancelled by 'tous' where forces subsequently increase. 'Trio' occurs at the start of the *Christe* together with 'R'. 'Doux' replaces 'acc seul' where the scoring involves instruments and *choeur* but without the *basses* (and in some cases, other choral and/or instrumental parts); when the scoring becomes full, 'doux' is cancelled by 'fort'. There is less consistency in the two *basse de viole* parts, with different terms used in the same contexts. For instance, 'R', 'doux' and 'Trio' are all used in both parts to correspond to points where the continuo accompanies three vocal soloists. And both 'fort' and 'tous' are used following 'R'.

Occasionally the alternation between 'acc seul' and 'tous' in the score goes unacknowledged in the partbooks. For instance, alternations in the score at 'Gratias' are copied only in the organ part (26), while the alternations at 'Et incarnatus' occur in all parts except this one. In some instances annotations appear in the parts where Charpentier probably failed to add 'acc seul' and 'tous' to the score. For instance, at the beginning of the Agnus Dei, the two viol parts are marked 'Tous doux' and subsequently 'fort' at the point where the basses enter. Three of the five parts are similarly labelled in the opening section of the *Domine salvum*. Although there is no 'acc seul/'tous' alternation in the full score at these points (Charpentier writes 'Tous avec orgue' at the start of each section), the scoring is comparable with other places in the score where they do occur. Similarly, the increase of forces following 'accomp seul' at 'et exaudi nos' is unmarked in the score, but acknowledged (by 'fort' or 'tous') in four of the parts.

While the same consistent alternation between 'acc seul' and 'tous' does not occur in the full score of *Judicium Salomonis*, there is a single passage where 'accomp seul' is reiterated six times (XXVII, 32-33^v). In the roughly equivalent places in the partbooks, we find 'Recit' and 'Duo', the choice of term dependent on whether one or two soloists are involved. The appearance of such annotations in the partbooks, is, however, not confined to those few places in which we find 'acc seul' in the full score. Indeed, elsewhere in the three continuo parts we find the following additional labels: 'trio', 'Choeur', 'tous', 'ritornelle'; at places where they occur, they reflect the

scoring above.⁵³ Similarly, the score of *Les arts florissants* contains no instances of 'acc seul' in the continuo line, but the two continuo partbooks contain a similar range of annotations describing the nature of the scoring: 'duo', 'trio', 'tous', 'choeur', 'ritornelle'. The descriptive nature of these annotations here and in the other sets of parts seems to be supported by their use alongside numerous text incipits, the function of which must similarly be to keep the performers informed.

Use of 'R', 'Duo', 'Trio' etc. in full scores

Seven works located in *cahiers* lxi, lxii, lxiii and [c] (all bound in Volumes XXIV and XXV) show that Charpentier went through a phase late in his career of employing in his full scores indications of the kind seen in the partbooks. The range of annotations in these works (none of which involve instruments other than the continuo) is as follows:

<i>cahier</i>		annotations
lxi	H86	R - tous
	H209	Recit - duo - trio - petit ch - tous
	H210	Recit - Duo - trio - tous
lxii	H87	R - tous
lxiii	H7	trio - tous ⁵⁴
	H214	trio - tous
[c]	H80	R - duo - trio - tous

53. Some of these annotations are added to largely non-autograph parts in the composer's hand.

54. As will emerge, we also find 'acc seul' in this work.

Isolated instances of the terms 'Recit', 'duo' and 'trio' occur in a handful of scores located elsewhere:

<i>cahier</i>		annotation
XI	H162	Recit
54	H200	duo
LXVIII	H10	trio
64	H147	
IX	H160	

Significantly, Lowe's re-dating of H160 and H162 enables all these works to be placed fairly late in Charpentier's career.

In many cases there is an obvious link between the term found in the continuo line and the forces being accompanied, as an examination of H210 illustrates:

scoring	annotation
solo F4	Recit
duo of G2 and C3	Duo
<i>choeur</i>	tous
trio of G2, C3, C4	trio
<i>choeur</i>	tous
trio of G2, C3, C4	trio
duo of C3 and C4	duo
<i>choeur</i>	tous
trio of C3, C4, F4	trio
<i>choeur</i>	tous
trio of G2, C3, C4	trio
<i>choeur</i>	tous
solo G2, taken over in turn by C4, C3, F4; the lower three sing together briefly	Recit
<i>choeur</i>	tous
trio of C3, C4, F4	trio
<i>choeur</i>	tous
duo of G2 and F4	duo
<i>choeur</i>	tous
trio of G2, C3, F4	trio
<i>choeur</i>	tous

Although the second 'Recit' passage is eventually transformed into a trio, Charpentier's retention of 'Recit' seems justified by the fact that the section largely involves only one singer at a time.

There is a similar correlation between Charpentier's choice of term and his vocal scoring in most of the other works listed above.⁵⁵ The Mass H7, however, contains an exceptional instance where the term 'trio' corresponds to a reduction to a quartet of soloists (Ex.8.40, b.13). This may have been an oversight; alternatively, it is conceivable that Charpentier felt that 'trio' was a suitable enough annotation at a point where an ensemble of soloists was involved. In H86 and H87, Charpentier simply uses 'R' where the scoring is reduced - not necessarily to a single soloist (Ex.8.41).⁵⁶ Ex.8.42 illustrates one of five points in H86 where 'ritornelle' (or an abbreviation) occurs where the voices stop and the continuo alone rounds off the section (b.8). 'Ritornelle' occurs in the same context in H147: it was probably present in the score before the addition of instrumental parts (Ex.8.43, b.9).⁵⁷ In both works the annotation was presumably intended to warn the continuo player(s) that they would be temporarily left playing alone.

55. See H10, H80, H147, H160, H162, H200, H209, and H214.

56. There is a single instance in H87 where 'tous' appears twice consecutively (Ex.8.41, system 2, bb.3 and 4); the first seems too early, occurring in a solo passage. Also noteworthy is the fact that in the final Agnus Dei Charpentier appears to have abandoned the practice of annotating his continuo line.

57. See Chapter 2, n.12.

Indeed, there seems no doubt that Charpentier used all the annotations in the scores as he does in the partbooks: as indications to the continuo players of the forces accompanied. Two examples demonstrate that they were interchangeable with 'acc seul'. In H162, a single instance of 'Recit' is backed-up by the marking 'accomp seul' (Ex.8.44). And in H7 there are instances where 'trio' and 'accomp seul' occur in identical contexts. Compare, for instance, the passage in Ex.8.45, where the continuo line is marked 'trio', with those in Ex.8.35, which are identically scored but where the continuo line is marked 'accomp seul'.

One remaining instance of Charpentier's 'descriptive' labelling - a unique variant of 'trio' - is located in H408. At the first entry of the three singers involved in the work the continuo line bears the labelling 'tous trois' (Ex.8.46). This must refer to the vocal forces. However, unlike examples of 'trio', 'tous trois' does not indicate that the vocal scoring is reduced; on the contrary, it alerts the continuo to the fact that it is full. The appearance of this and the other such annotations in the scores confirms two conclusions already made. First, that Charpentier's keyboard players must have had separate partbooks: had they used full scores they would have been able to see the scoring for themselves. Second, that Charpentier provided the annotations in the full scores because he intended them to be copied into the separate parts.

Places in the sacred music where continuo may not have been required

Graham Sadler has demonstrated conclusively that in French Baroque opera a significant proportion of the music was performed without chord-playing continuo instruments.⁵⁸ He has also shown that the score of Charpentier's *Médée* provides further evidence that the continuo at the Opéra remained silent during much of the five-part instrumental music.⁵⁹ It seems probable that a similar practice was adopted in the music that Charpentier wrote for the Comédie-Française; the distribution of figuring and labelling in the scores strongly suggests that the keyboard accompanied the instrumental trios and vocal passages, but did not play in some of the four-part instrumental items. One convincing piece of evidence is found in the score of *La pierre philosophale* (H501). For the first six bars of Ex.8.47 (a brief, purely instrumental interlude) the bass is marked only 'viol' and is unfigured. Where the voices re-enter at bar 7 the bass is labelled 'viol et clav.' and is subsequently figured. Furthermore, the bass line of the preceding vocal passage (which opens the work) is also labelled 'clave.' and also figured, albeit scantily.⁶⁰

Evidence in other autograph secular works further indicates that the keyboard was not omnipresent: the unfigured bass lines of instrumental trios involving wind

58. Graham Sadler, 'The role of the keyboard continuo in French opera 1673-1776', *EM*, viii (1980), 148-57.

59. Graham Sadler and Shirley Thompson, 'Marc-Antoine Charpentier and the Basse Continue', *Basler Jahrbuch für Historische Musikpraxis*, xviii (1994), 9-30, (pp.24-7).

60. For further discussion and examples, see Sadler and Thompson, 'Marc-Antoine Charpentier and the Basse Continue', pp.27-9.

instruments in H473 and H485 are allocated to bassoon alone (Exx.5.20-21 and Ex.5.10). And we have already noted that no continuo support appears to have been intended in the *Concert* for viols.⁶¹ The present chapter considers evidence in the sacred instrumental music which suggests that here too the continuo was sometimes silent. All the separately catalogued sacred instrumental works which contain neither figuring nor any reference to continuo instruments are listed in Tables 8.3 and 8.4.

Table 8.3
Independent sacred instrumental works

	Scoring (full passages)
H508	G1, C1, C2, C3, F4
H509	G1, G1, F4
H510	G1, G1, F4
H512	G1, G1, F4
H513	G1, C1, C2, F4 (one section for two four-part instrumental <i>choeurs</i>)
H518	G1, C1, C2, C3, F4
H520	G1, G1, F4
H521	G1, C1, C2, F4
H522	G1, G1, C1, C2, F4, F4
H524	G1, C1, C2, F4

61. See p.70.

Table 8.4
Separately catalogued instrumental pieces related to sacred vocal works

Scoring	
H145a ⁶²	G1, C1, C2, F4
H168a	G1, C1, C2, F4
H171a	G1, C1, C2, F4
H398a	G1, C1, C2, F4
H399a	G1, C1, C2, F4
H402a	G1, G1, F4
H404a	G1, C1, C2, F4 / G1, C1, C2, F4
H519 ⁶³	includes G1, C1, C2, F4

In all these works (many located in close proximity), the absence of figures and lack of reference to a chord-playing instrument raise the possibility that no continuo support was intended.⁶⁴ However, it is dangerous to assume that this is true in every case. As a study of Charpentier's continuo practice has shown, lack of labelling is not unusual. Furthermore, the composer's figuring is not only frequently scanty, but sometimes entirely absent from instrumental passages in which a keyboard is definitely involved. For instance, in the prelude of H326 the bass is unfigured, yet it is played by 'viole basse de violon et clavecim'. Particularly revealing is the fact that the bass lines of a number of instrumental passages in *Les arts florissants* which are

62. Although the bass line carries an alternation of the labellings 'petit choeur' and 'grand choeur' there is no reference to a keyboard instrument.

63. The work for which these instrumental *symphonies* were intended appears to be lost (Hitchcock, *Catalogue*, pp.388-9). In addition to the four-part passage, this set also contains two *symphonies* for two instrumental *dessus*.

64. All but three (H402a, H518, H524) occur either in Volume I or XVII.

unfigured in the full score (see, for instance, the *Sarabande* in [Ex.8.48a](#), where the labelling 'basse' may also suggest that only a melodic bass was intended) are all copied into the *clavecin* part, along with some figures ([Ex.8.48b](#)). In short, the fact that we find pieces in the autographs devoid of both labelling and figuring may not necessarily indicate that the continuo was silent.

Certainly, there are a few cases in Tables 8.3 and 8.4 where it seems likely that a chord-playing instrument was intended. For instance, located amidst the three short instrumental trios H509, H510 and H512 (which occur on facing folios in Volume I) we find the identically-scored H511. The bass line of H511 contains a single figure; this suggests not only that a chord-playing instrument was required here, but possibly also in the three neighbouring works. We may also be cautious about assuming that the works in Table 8.4 were performed without a keyboard given that they are all supplementary or variant passages of vocal works located elsewhere. In some of them there is further reason to suspect that Charpentier did intend the continuo to be involved. A comparison of H145a and H404a with the preludes which are actually attached to H145 and H404 reveals a number of similarities; the first ten bars of H404a and H404 ([Ex.8.49](#) and [Ex.7.14](#)) are practically identical apart from the lack of figures and a few minor details. The fact that a continuo group is clearly involved in H145 and H404 may suggest that the composer also had it in

mind in the two variants.⁶⁵ An examination of the final chord of H168a raises two points of interest (Ex.8.50): first, that Charpentier mistakenly wrote the bass note as *A* rather than *F*;⁶⁶ second, that the chord therefore contains a fifth but lacks a third, suggesting that a chord-playing instrument was essential.

In many of the remaining works, however, we find additional evidence which suggests performance without continuo accompaniment. As its title reveals (*Messe pour plusieurs instruments au lieu des orgues*), Charpentier deliberately set out to avoid a keyboard in H513. In H520 the bass line is labelled only 'bassons', and in H522 two separate bass lines are labelled 'viol' and 'Basson'. Since all the instrumental lines are labelled at the start of both these pieces, it appears that each list of instruments is complete and thus that no keyboard was required.

The labelling 'pour deux basses' in the bass line of H508 confirms that, in this passage at least, no keyboard was involved.⁶⁷ It would surely have been practical to dispense with the keyboard in a piece destined for an outdoor street-altar ceremony.

It was noted earlier that this work is a rare instance of Charpentier's five-part writing,

65. It is agreed that H404a probably pre-dates H404; this might explain why the former is crossed out in the manuscript. The fact that H145a is similarly crossed out might support the idea that it pre-dates H145, as Lowe's chronology suggests.

66. This kind of slip is not uncommon; see, for example, H402a (second 'Simphonie') and H540 (end of the first section).

67. See p.45.

and the fullness of scoring is another feature which may also suggest that keyboard support was superfluous. The fact that H518 is also scored in five parts makes it seem probable that keyboard accompaniment was dispensable here too. Although ambiguous, the alternation between 'seuls' and 'tous' in the bass line (Ex.8.51) does seem to indicate an alternation between solo and multiple melodic basses, given that the same alternation occurs in the upper parts here and elsewhere in the piece (see Ex.2.19). This leaves just two works in Table 8.3, both scored in four parts: H521 and H524. Neither contain any evidence that a chord-playing instrument was involved.

There are a few further sacred works where it seems possible that the keyboard player was to remain silent for a short period. For instance, the bass line of a 13-bar trio passage in the *Offerte* H514 appears to involve only the continuo *violons* (Ex.8.52); the organ which plays elsewhere in the piece normally follows the lower bass line (stave 6) which has rests at this point. The fact that the bass line marked 'Basse contin seules' is unfigured supports the notion that the organ did not play here.

Similarly, there are four brief passages in the overture H523 where the scoring of the upper parts is reduced and the (unfigured) bass line is marked '2 basses' or '2 b' (Ex.8.53, bb.3, 11, 15, 27). This suggests that the 'clavecim' specified at the start should rest briefly, leaving just two *basses de violon* to support the *flûtes* above.⁶⁸

68. This overture is a further instance where a keyboard instrument is specified but where there are no figures.

Another possible instance occurs in H483. It will be recalled that at one point in this piece, the continuo line changes clef (to C3) and is labelled 'violes seules'

(Ex.7.32).⁶⁹ Given that this 'bass' line accompanies an ensemble of soloists, we might well expect some keyboard support. That this was the composer's intention (in spite of his labelling) is supported by the subsequent appearance in the line of a single figure. However, since the context is clearly unusual - the pitch of the line is high and the intended melodic 'bass' instruments are probably treble viols - it is possible that the figure was erroneous and that the organist was intended to rest briefly.

It remains to mention a handful of vocal works which Charpentier intended to be completely unaccompanied. The titles of H28, H182, H290 include the words 'sine organo', and that of H361 'sans accompagnement' (see Appendix 1).⁷⁰ The score of H71 comprises just two vocal *dessus* parts, while the hymns H55-7 each appear to be intended for an unaccompanied soloist or unison choir. Also noteworthy are two passages in H170 where, at the text 'suspendimus organa nostra', the voices are to

69. See p.212.

70. It should be noted, though, that annotations added by Charpentier to the score of H290 indicate re-scoring for mixed voices (the original involving female voices only) and also the use of organ 'si lon veut'.

sing temporarily 'sans basse continue'.⁷¹

71. This was probably also Charpentier's intention at the setting of the same text in H171 where he annotates the score 'sans instrum.'. And Jean Lionnet, in his edition of H392 (Marc-Antoine Charpentier, *Canticum pro pace*, monumentales, I.3.1, motets dramatiques, 1 (Versailles: CMBV, 1994), p.xvi), suggests that one of the choral passages was intended to be sung without continuo. Generally in this work where the scoring involves two four-part choirs and two four-part instrumental ensembles, and where there is no room on the page for a separate continuo part, the continuo reads from the bass stave of the second choir; this is clear from passages where the second choir rests and the vocal bass line continues as a figured bass line. However, in the chorus 'jubilemus exultantes' the continuo part does not appear at points where the second choir is resting. While, as Lionnet proposes, it is possible that keyboard accompaniment was not required here, the fact that all other forces are involved makes this seem unlikely.

Chapter 9

Scoring: Vocal forces

Many of Charpentier's vocal works were intended for solo singers throughout. In some instances this is actually indicated in the score, while in others it is simply implied by the nature of the vocal lines and the scale of the piece. Other vocal works give the impression of being choral. However, it is necessary to demonstrate that this is so, given that in some of them (the Guise works, for instance), the 'choeur' comprises an ensemble of soloists. The present chapter examines clues which suggest whether choral or solo performance was intended, and, where the former is the case, the size of ensemble required. This study deals first with those pieces which can be linked fairly certainly to the Guise household, Jesuits, Sainte-Chapelle and Port Royal. It then considers the clues which can be found in some 100 remaining sacred works. Finally, attention is drawn to some interesting annotations in works undoubtedly intended for soloists. This chapter illustrates something of the diversity of Charpentier's approach to vocal scoring and the dangers of making assumptions about one work on the basis of labelling found in another.

Voice-types

As with his scoring for *violons*, Charpentier does not label vocal lines with the required type of voice as a matter of course. It emerges, however, that the clefs he uses correspond to voice types as follows:

- G2 *dessus*
- C2 *bas-dessus*
- C1 *dessus/bas-dessus*
- C3 *haute-contre*
- C4 *taille*
- F3 *basse-taille*
- F4 *basse*

Guise musicians

Four of the 22 works containing the names of singers from the Guise household involve just two or three solo lines throughout (H19, H75, H95, H157).¹ The remainder, mainly dramatic pieces in which some or all of the singers represent particular characters, require larger vocal forces and comprise passages for soloists, small groups of singers and the full ensemble.² In all these works, the names of singers appear not only beside solo lines, but also in individual parts in full passages,

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1. For a list of singers' names, see p.3. These 22 works comprise both sacred and secular pieces, including H193 (subsequently adapted for performance by the Jesuits) and H83 (also containing annotations for the reallocation of the vocal parts, but for an unspecified performing group). For reasons given earlier (see p.66), neither *Actéon* (H481) nor *Actéon changé en biche* (H481a) are included.
 2. Five works involve no such characterization: H83, H193, H195, H339, H345.

as Ex.9.1 illustrates.³ The question which arises is whether the singers identified in these full sections were joined by any others. Lowe has tentatively suggested that 'the "chorus" or *grand choeur* was the ensemble of all the solo voices', and the present study will demonstrate that this does seem the case.⁴

The specification of individual singers not just at the start but also in the course of these full sections strongly suggests that only the named singers are involved. For instance, where Charpentier labels a temporary division in a part (instances of which occur most often in the bass line), it is with named individuals, with no hint that extra singers are on the line: in Ex.9.2 (b.5), the two notes in the vocal bass line are labelled 'Jol' and 'Car'.⁵ On three occasions in these works where we temporarily find two separate vocal bass lines, the labelling also implies that only the named singers are involved. For instance, in bars 3 and 5 of Ex.9.3 (staves 7 and 8), the

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3. H414 is the only one of these works to include some parts for which no singers are identified in the score. While four *dessus* and one *basse-taille* are named in the course of the work, there is no indication of who sings the *haute-contre* and *taille* lines in the full passages, nor any confirmation that a second *basse* (the presence of whom might be suggested by a momentary, unlabelled division of the F4 vocal line on VI, 94) is involved.
 4. Lowe, 'The Psalm Settings', i, 28.
 5. Examples comparable with Ex.9.2 include the following: H195 (XXII, 57, 59, 61, 63^v, 66^v, 69), H339 (VII, 34^v), H345 (VIII, 26, 30), H412 (XXI, 44^v), H483 (XXII, 59, 62, 64, 65^v), H483a (XXII, 35), H483b (XXII, 54), H486 (VII, 44), H487 (VII, 86^v). There are also three instances in H193 (VII, 11, 16, 17), which draw attention to an anomaly in the labelling of the bass line; on most occasions in the score Joly and Carlié are specified on this line, but in two places Beaupuy and Carlié are indicated. Both pairings appear to be part of the original annotations. (A similar discrepancy arises in H483.) For a division in the *dessus* line in the course of a full section see H339 (VII, 30^v), where Charpentier marks the two notes 'Br' and 'Tal'.

names 'Beaup' and 'Carl' appear on lines which are labelled in the margin 'Pre basse' and 'Seconde basse et orgue' respectively.⁶ On the return to a single bass line on the following page of the work (Ex.9.4) we find 'les 2 basses' in the margin of stave 7, and 'Beaup et Carl' on the entry of the voices in bar 3. This clearly implies that Beaupuy and Carlié are the only two basses. In Ex.9.5 from H487 the bass lines (staves 7 and 8) are labelled 'Baupuy [*sic*] seul' and 'Carlie et orgue', again suggesting that no extra singers are involved here.⁷ Indeed, the partbooks of this latter work provide further evidence that the *choeur* sections were sung by the soloists alone; the set (apparently complete) consists only of parts for the singers named in the score.⁸ Numerous labellings in other Guise scores support the notion that only the named singers were involved.⁹ Furthermore, in all these works, lines on which only one singer is named never divide.

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6. This marginal annotation is partly hidden in the binding of the volume, but is restored in the facsimile edition (from which Ex.9.3 is taken).
 7. The third instance, which occurs in the score of H193, is slightly obscured by indications for revision. However, the original labelling can be clearly determined. A single bass line, which at the foot of VII, 1^v is marked 'Jol. et Carl', divides into two at the top of VII, 2, the upper part marked 'Joly' and the lower 'Carlie et clavecin'. On the return to a single bass line on the next system, we find the labelling 'Joly et Carlié'.
 8. See Appendix 2.
 9. See especially instances where Charpentier indicates that a particular singer should temporarily change line: H193 (VII, 16^v), H195 (XXII, 63), H339 (VII, 25, 25^v, 26^v, 28, 29-29^v, 34-34^v), H345 (VIII, 29^v, 30), H483a (XXII, 33^v), H486 (VII, 42, 43, 46, 49, 49^v, 50, 50^v), H489 (VIII, 7^v, 8^v). See also passages where he signals that an individual should rest briefly: H195 (XXII, 57), H483 (XXI, 62). In these cases the intended effect would be achieved only if the lines were sung solely by the named singers.

There is certainly no evidence that the appearance of 'seul' and/or 'tous' in vocal parts with one named singer indicates the involvement of others. In H195, for example, where the labelling throughout suggests only one singer on each part, instances of 'seul' and 'tous' in the lower C1 and C3 lines (Ex.9.6, staves 4 and 5, bb.4 and 10) are intended to indicate what is happening generally in the music: 'seul' indicates where the singers have a solo role, and 'tous' where they are part of a full ensemble.¹⁰

One feature of Charpentier's labelling in a number of these pieces is his omission of the singer 'Isabelle' from selected full passages. In the score of H487 her name does not appear in any passages involving the rest of the ensemble (see, for instance, Ex.9.7), and the absence of these in Isabelle's partbook confirms that this was intentional. Her absence from the *choeurs* 'des Guerriers', 'des Arts et Guerriers' and 'de furies' may be explained by the fact that she is characterized as 'La Paix'. Yet other singers are not excluded from ensembles which may be regarded as out of keeping with their *personnages*. Brion and Talon, representing 'La Musique' and 'La Poesie' respectively, participate in the 'Choeur de furies' (Ex.9.8, stave 3). And Beaupuy, who in scenes 2 and 3 assumes the character of 'La Discorde', sings elsewhere in full passages which celebrate peace; in Ex.9.7, for example, he joins in at 'Fair Peace, who has opportunely come down from heaven, how much we owe to your rare goodness'. And although there is an instance in H484 where Joly, in the role of 'Le berger chagrin', is deliberately omitted from a 'choeur de bergers', and one

10. See also XXII, 57. Comparable examples in other works include H345 (VIII, 25^v, 29^v), H412 (XXI, 46^v-47), H483b (XXII, 53-53^v), H486 (VII, 46^v), H487 (VII, 85, 85^v-86).

passage in H483 where Talon, in the role of 'La bergere affligée', is set apart from the rest of the ensemble, there is a general tendency in the Guise works for soloists to appear in the labelling of the full passages irrespective of the character they represent elsewhere in the piece. In H486, for instance, Beaupuy is 'Le Dieu Pan', but takes part in full sections both before and after his entry as the god, in addition to reinforcing the bass line in a trio of men's voices described as a 'Choeur de Bergers'.

Meanwhile, in the same work, Isabelle's name appears only in solo or reduced ensemble sections where she is characterized as 'La Deese Flore'; her name is the only one of the whole group of singers not to appear in the full ensembles.

Similarly, in H483a her role as the 'Ange' may have prevented her from participating in the *choeurs* 'de bergers et de Bergeres' (Ex.9.9, b.8).¹¹ Yet whether or not these omissions were deliberate, it is significant that Isabelle is also absent from full passages in works where she is simply a *bergère* or such-like along with other members of the ensemble. Early in H484, for instance, she sings a duet with Talon; while Talon is named with the other female singers in the two subsequent passages for the full ensemble, Isabelle's name is missing. Further examples occur in H339 (where there is no characterization), H412 and H489. In view of the number of such examples and the fact that Isabelle, alone amongst the singers, is repeatedly treated thus, such omissions were surely deliberate. The reason may be connected with the fact that she was some ten years older than the other female singers; her voice may

11. Other works in which Isabelle is assigned a particular character and in which her name is absent from passages otherwise involving the full ensemble are H483 and H488 (Act II).

not have blended with the younger sopranos in ensembles. Although, as Ranum comments, 'Charpentier continued to include a part for her in every work for the full ensemble' after the arrival of younger sopranos, it appears that he may have deliberately restricted the extent of her involvement.¹² Alternatively, she may have had difficulty holding her line in the ensemble or singing in tune.

Jesuits

A few works which contain the names of singers who can be linked to the Jesuits comprise solo lines throughout: H33, H67, H123-5, H260, H417.¹³ In the others, lines for soloists (labelled with such markings as 'seul', 'Pre', 'S^{de}' and 'Pre Basse') alternate with passages for the whole ensemble (marked 'tous'). Since archival evidence is lacking, such annotations in the scores are our only information about the size of the vocal forces for which Charpentier was writing at the Jesuits.

All the internal evidence suggests that Charpentier intended the full passages to be performed by singers in addition to those designated as soloists. This is certainly the case in some ten works where full sections are in four parts (G2, C3, C4, F4), but which comprise solo lines for *haute-contre*, *taille* and *basse* voices only.¹⁴ Thus all

12. Ranum, 'A sweet servitude', p.352; see also p.351. It should be noted, though, that Isabelle's name does not appear at all in the score of H483b, in which seven other Guise singers are named.

13. For singers linked with the Jesuits see pp.4-6.

14. In addition to those works discussed here, see also H40, H41, H79, H206, H220, H221.

these works definitely require some *dessus* in addition to the soloists; evidence in H372 and H432 indicates that at least four must have been intended. In the former, for instance, a division in the *dessus* part-way through a full section is labelled 'P^{rs}' and 'S^{ds}' (Ex.9.10, stave 4, b.10). In the latter, where a single *dessus* line divides into two staves, the parts are labelled 'tous les hauts dessus' and 'tous les bas dessus' respectively (Ex.9.11, staves 4 and 5, RH margin). The plural is maintained where the two *dessus* merge on the following page; here we find 'hauts' and 'bas' (Ex.9.12, stave 4).

The labelling of the two vocal bass lines in Ex.9.11 (stave 7, b.4, 'P^r et S^d' and stave 8, 'ch.') also shows that *basses* in addition to the soloists were required. Elsewhere in the piece the 'P^r' and 'S^d' *basses* are identified as Hardouin and Dun. The annotation 'ch.' in the lower line implies that there are at least two others. These additional *basses* are also indicated earlier in the score where a division in the bass line is marked 'ch' and 'R' (Ex.9.13, stave 7, b. 3); thus Charpentier intends the upper note to be sung by the '[basses de] ch[oeur]' and the lower by the soloists ('[voix de] R[écit]'). A practically identical example occurs in H372 (XII, 6).

Annotations in H225 indicate that the full sections require not only *dessus* in addition to the *haute-contre*, *taille* and *basse* soloists involved elsewhere (two of each kind), but also extra singers on the two inner parts. On three occasions Charpentier annotates a division in the *haute-contre* line 'R[écit]' and 'ch.'¹⁵ At the

15. See XXVI, 59, 59^v, 60^v.

end of the piece he marks the division in the *taille* line 'Pres' and 'ch.'. Since 'ch.' must indicate the choral *tailles*, 'Pres' in this instance (an abbreviation of 'Premieres') is presumably a reference to the two soloists.

H207 similarly lacks a *dessus* soloist. However, it contains a short four-part passage labelled 'toutes les voix du petit chœur seulement' (Ex.9.14, b.5). Since this was probably intended to involve the two soloists from each of the lower parts who are named elsewhere in the score, it seems likely that two *dessus* were also involved at this point. And if the 'petit chœur' involves all the soloists (and two *dessus*), the 'tous' passages (bar 10, for instance) presumably involve extra singers.

Additional clues can be found in some of the works which require soloists of each voice-type.¹⁶ For example, at two points in H211 Charpentier annotates a bass line 'les 2 basses de recit et de chœur', indicating that additional *basses* were required at 'tous' following a section for two solo basses.¹⁷ Elsewhere in the work (XXIV, 5^v) a similar description on the *dessus* line - 'les 2 dessus de recit et de chœur' - reveals the use of extra *dessus* in the full sections. In H161 and H208 labelled divisions in the vocal bass line confirm the presence of singers in addition to the two soloists. In the former, this labelling takes the form of 'Basses T' and 'Basses C' (Ex.9.15, stave 7, b.13). It seems likely that 'T' and 'C' are abbreviations of 'Taille' and 'Contre'; the

16. Works fitting this description, but containing no such clues are H10, H64, H77, H146, H199, H209.

17. See XXIV, 4, 6.

plural 'Basses' implies that each note is sung by at least two singers. In H208 (X, 62^v) Charpentier marks the two notes 'l p ch' and 'g ch', suggesting that the soloists ('l[e] p[etit] ch[oeur]') sing the lower. Although we lack specific evidence, we might speculate that additional singers were intended to participate in works where the use of the soloists alone for the full passages would result in an unbalanced ensemble. In H200, for instance, there are solo parts for two *hautes-contre* and two *basses*, but apparently just one each for *dessus* and *taille*.¹⁸

Three scores containing the names of Jesuit singers involve double choir. All require eight soloists (two of each voice-type), who evidently form part of the first choir. In H74, for instance, solo lines are labelled 'P^{re} hc du P^r ch.', 'S^{de} hc du P^r ch.', and so on. Moreover, where the score adopts a double choir format, solo lines are written in the upper choir staves, whether they are marked 'P^{re}' or 'S^{de}'. Thus additional singers are required to form the *second choeur* at least. However, labelling in the scores of H190 and H162 indicates that extra singers are also intended in the *premier choeur*. For instance, in Ex.9.16 from H190 (which shows *premier choeur* parts only), Beaupuy is identified as the 'S^{de} [Basse] Seule' (last bar). On the next page of the score we find two vocal bass lines in the *premier choeur*. Beaupuy's line continues on the lower staff, which is labelled in the margin

18. See also H128, which is part of a set in which two *taille* and two *basse* soloists are clearly specified, but only one *dessus* and one *haute-contre* soloist appear to be required, and H160, where there are three soloists of the lower three voice parts, but only one *dessus*.

'Seconde Basse'; in the margin of the upper stave, we find 'Pre et Troisieme basses'.¹⁹ Where Beaupty's line ceases to be independent, Charpentier marks his stave 'comme la Pre et Troisieme basse'. In H162, the presence of three singers on each part in the first choir is strongly suggested by the fact that we find a phrase scored for four vocal parts labelled 'les quatres premieres' (Ex.9.17) followed by another for 'les quatres secondes et 3^{es}'. If these works involved twelve singers in the *premier chœur*, it seems probable that a similar number would have been involved in the *second chœur*. We might speculate, then, that Charpentier was writing these works with some two dozen singers in mind.

One exceptional Jesuit work from the point of view of its vocal scoring is H353, since the full sections were originally scored G2, C4, C4, F4, the two inner parts largely identical. Four soloists were also required, one from each of these choral lines. Throughout the work, however, annotations which appear to have been added retrospectively (they are in a slightly different shade of ink) indicate that the first *taille* soloist should be replaced by an *haute-contre*: at the first entry of the soloists, the line originally allocated to the *taille* Ducroc is marked 'ou haute contre adjouter'. Furthermore, for each full section, Charpentier writes out an *haute-contre* line. The first of these (placed below the continuo line of the *chœur* in question) is annotated 'haute contre adjouter au lieu de premiere haute Taille' (Ex.9.18, stave 9). We might speculate, then, that Charpentier conceived the work when no *hautes-contre* were available, but adapted it for an occasion when they were. Also noteworthy is the fact

19. Similar labelling occurs at the actual entry of the voices.

that on two occasions, the upper *taille* in the original full sections is marked 'Ducroc', and the lower 'Joly et chœur' (just visible in the left-hand margin of Ex.9.18, staves 5 and 6). This not only indicates that *tailles* in addition to the soloists were involved, but also suggests that if (as it seems) 'et chœur' was part of the original labelling, Ducroc sang the upper line alone throughout.

It remains to mention a handful of works originally intended for other performing groups, but eventually destined for the Jesuits: the *Miserere des Jésuites* (H193), originally performed by the Guise musicians, the *Magnificat pour le P[ort] R[oyal]* (H81), and (probably) the *Dixit D[omi]nus pour le P[ort] Royal* (H226).²⁰ Apart from the identity of the soloists, these scores tell us little about the vocal forces at the Jesuits. In the case of the *Miserere*, it is unclear from Charpentier's annotations how he intended to rescore the full sections for an all-male ensemble, though in two passages he is consistent in indicating that the two lines originally written in the soprano clef should be taken by 'P^{re} Taille' and 'S^{de} Taille' respectively.²¹

Sainte-Chapelle

An attempt was made earlier to estimate the size of the Sainte-Chapelle choir during Charpentier's period as *maître de musique*; it was concluded that it could have risen

20. See p.6.

21. As suggested earlier (p.241), it was probably the transposition of these parts down an octave which led to the 'en bas' markings in the bass line.

to around 30 - not including any outside reinforcements.²² Unfortunately, the autographs of the five works which contain the names of Sainte-Chapelle personnel (H11, H228, H229, H230 and H422) shed no further light on the size of the vocal forces. In the case of H228-30, it is only possible to conclude that the soloists must have been joined at least by some *basses de choeur* in the five-part full sections (scored G2, C3, C4, F3, F4), since there are no *basse* soloists, only *basse-tailles* who apparently continue on the F3 line in the full passages.²³ And if extra *basses* were drafted in at these points, it seems probable that additional singers joined the soloists on the other parts. This seems especially likely in H230, where the soloists include only one *dessus*. The surviving partbooks for *Judicium Salomonis* certainly hint that the intended vocal forces were large. In addition to the soloists' partbooks (one for each part), the set comprises 19 choral parts: five *dessus*, three *haute-contre*, three *taille* and eight *basse*.²⁴ This also gives the impression that the composer intended a greater number of singers on the outer than on the inner parts. Although Duron has argued that the extant vocal partbooks of the Mass *Assumpta est Maria* are not a homogeneous set but instead the product of two or three different performances, he suggests a choir of around 35, given the survival of six choral bass partbooks.²⁵

22. See pp.8-17.

23. Hitchcock's *Catalogue* entries for H228 and H229 (p.214) are misleading in that they indicate parts for both a *basse-taille* and a *basse* soloist.

24. For further details see Appendix 2.

25. Charpentier, *Assumpta est Maria*, ed. Duron, pp.xxvii-xxviii, xxxi, xl. For an inventory of these partbooks see Appendix 2. Duron also speculates about choir layout (pp.xxxix-xl), though not on the basis of any information provided by Charpentier.

Port Royal

The five works headed 'Pour le Port Royal' (H5, H62, H81, H226 and H227) involve singers in addition to the soloist(s).²⁶ The Mass (H5) mainly comprises a single vocal line in the soprano clef, sung in the following ways:

- by one of two soloists, usually designated 'P^{re} chantre' and 'S^{de} chantre'.
- by these two together, indicated by 'a 2' or 'les 2 chantres'.
- by unison choir, indicated by 'choeur', 'toutes', 'les voix de recit et le choeur' or 'choeur et voix de recit'. These latter annotations confirm the presence of singers in addition to the soloists.

A third soloist is required at 'Et incarnatus est' where, in a three-part fauxbourdon written on one staff, notes are labelled 'P^{re}', 'S^{de}' and 'T^{re}' or '3^e'. Other departures from unison singing involve only the two principal soloists in duet. Unfortunately, there are no clues as to the size of the choir. This is also the case in the *Pange lingua* (H62), which similarly involves a unison choir in addition to at least one soloist.

This work has two sections: one for solo *dessus* ('seule'), another for unison choir ('choeur'); rubrics indicate the use of the same music for subsequent verses.²⁷

26. A sixth work (H256), linked with the convent by the nuns identified in the score, comprises three solo lines throughout.

27. Not only does the title of H15 - *Stabat Mater Pour des religieuses* - suggest a connection with a convent, but the work is strikingly similar in format to H62, which might suggest that it too was intended for Port Royal. Like H62, it comprises a single vocal line written in the soprano clef; one passage is marked 'La voix seule' and another 'le choeur', and there are instructions indicating the repetition of the music for subsequent verses. There is no indication of choir size here either.

While Barber speculates that the florid and frequently ornamented solo lines in the Mass might have been sung by professionals,²⁸ the solo lines in the remaining Port Royal works were definitely sung by the three named nuns.²⁹ In H81 and H226 passages for these three soloists (who sing both separately and together) are interspersed with fauxbourdon passages involving both soloists and two-part choir (Ex.9.19).³⁰ In H227, the full ensemble is involved only in the 'Gloria Patri' section, where, towards the end, all five parts are briefly independent. Still, none of these scores provide any clues as to the size of the *choeur*.

Remaining works

There remain 100 or so sacred choral works. In most cases commentators have conjectured about who commissioned them and, in some instances, where they were performed. Some 60 have been linked with the Jesuits, some fairly confidently,

28. Clarence H. Barber, 'The Liturgical Music of Marc-Antoine Charpentier (1634-1704): The Masses - Motets - Leçons de Ténèbres', 2 vols (doctoral dissertation, Harvard University, 1955), i, 111. We know that convents employed opera singers at Easter to sing the *leçons de ténèbres*; see Barber, i, 222 and Robert Lowe, *Charpentier et l'opéra*, pp.103-4.

29. See p.19.

30. A single fauxbourdon passage is written out in the course of each work, while additional passages are located following the score of H81. The former are set out in five parts, as in Ex.9.19. In the additional passages Charpentier dispenses with the written-out duplication of the top part.

others less so.³¹ A number of these are scored similarly to works containing the names of singers linked with the Jesuits: full sections in four parts alternating with passages for varying combinations of soloists. Furthermore, it will be recalled that a number of the Jesuit works contain no parts for solo *dessus* - a feature of a number of the works under discussion here. For instance, in H215-18 (all written on Jesuit paper), there is at least one soloist on each lower part, but no solo *dessus*. Thus the full sections clearly require at least one singer in addition to the soloists.³² The psalm setting H204 also lacks any solo parts for *hautes-contre*, despite the fact that the C3 line divides into 'P^r' and 'S^{de}' in a 'tous' passage, indicating that the *choeur* was definitely intended to comprise at least two.³³

Many of these works with four-part full passages contain evidence that 'tous' may be taken at face value in indicating additional singers. In H6, for instance, Charpentier's labelling indicates that extra choral *dessus* and *basses* are required in addition to the

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31. These are as follows: H3, H6, H7, H8, H9, H44-7, H54, H65, H66, H68, H76, H78, H85, H87, H88, H89, H90, H135-7, H145, H147, H158, H189, H191, H197, H198, H202, H203, H204, H205, H210, H212, H214, H215, H216, H217, H218, H219, H222, H223, H224, H355, H355a, H356, H363, H367, H368, H398, H399, H401, H403, H404, H409, H416, H420.
32. See also H44-7, H76, H78 (in which 'Dessus' only appears on a solo line as an alternative to the original scoring for P^{re} Taille'), H197, H214, H222, H367, H416.
33. The labelling 'haute contre' which appears on the first *taille* line on two occasions in the work seems to be an indication of alternative scoring; Hitchcock (*Catalogue*, p.200) is mistaken in implying that an *haute-contre* soloist is required without adding this qualification. Another work lacking *dessus* and *haute-contre* soloists but requiring singers on these lines in the full sections is H205. H65 does not require a *taille* soloist, but obviously requires at least one singer on the C4 line in the full passages.

two soloists on each of these parts. In Ex.9.20, following a solo ensemble, Charpentier indicates that the lower *dessus* should join the first soloist and choral *dessus* (b.4): 'comme tous les autres dessus de recit et du grand choeur'. And at the end of the Kyrie, where the two notes in the divided vocal bass line are labelled 'P^{re} et S^{de}' and 'S^d' respectively (Ex.9.21), an annotation shows that the lower note was to be sung by the choral basses: 'toutes les basses de choeur en bas'. There are numerous other instances in the work where a divided bass line is labelled 'p[eti]t ch' and 'gr[and] ch', again making a distinction between solo and choral basses.³⁴ On one occasion where the line is about to divide, the use of the plural - 'basses de re[cit]' and 'basses de c[hoeur]', implies multiple choral *basses*.

Plural labelling in other works confirms the involvement of singers in addition to the soloists. In H87, for instance, a divided *dessus* line in a 'tous' passage is clearly labelled 'P^{rs}' and 'S^{ds}', suggesting at least four *dessus* in the full sections (Ex.9.22, b.3).³⁵ Labelling of a different kind in H363 similarly indicates that singers in addition to four soloists (one of each type) are involved. In Ex.9.23 (bb.5, 10), the *haute(s)-contre* and *taille(s) de choeur* respectively are required to sustain minims (indicated by 't[ous]') while the soloist on each of these parts sings only a crotchet before going on alone (indicated by 'r[écit]'). In turn, it seems likely that the alternation 'tous'/'seul' in the outer parts also indicates an alternation between a

34. See also H355a (X, 68), where two notes in a divided bass line are marked 'p ch' and 'g ch'.

35. See also H147 (V, 18) and H420 (XXVIII, 31).

soloist and the choir.³⁶

H44-7, H90 and H222 all include the description '... a 4 voix' or '... a quatre voix' as part of their titles. The fact that they are located in close proximity to similarly titled works where more than four soloists are specified (quite apart from any other choir members)³⁷ seems to suggest that their titles refer to four vocal parts, and not just four voices, and therefore that the alternations 'seul' and 'tous' can be taken literally. Charpentier also had multiple voices in mind in his revised version of the hymn H54, originally scored for three solo voices; annotations in the score of the first verse (which serves for alternate verses), indicate how it should be adapted for performance by a four-part choir. In addition to transforming the second *violon* part into a vocal line ('... on peut faire une voix dans les chœurs'), Charpentier indicates that the existing vocal parts should be 'doublee si lon veut'.

The set of works under consideration include several for double choir. In H3, H145, H223, H224 and H398, labelling and layout indicates that all the soloists (two of each type) belong to the *premier chœur*, as in works examined earlier in which

36. Though not identical, other instances in which Charpentier makes a distinction between soloists and *chœur* occur in H158 and H416. At one point in the former (XV, 4) Charpentier distinguishes between phrases for the two soloists on each line ('Pres et S^{des}') and 'tous'. In H416, the fact that the *chœur* comprises at least one *haute-contre* in addition to the soloist is implied by the layout on IX, 57^v, where the soloist's part ends in the stave to be taken over by the choral *dessus*, and a separate C3 stave is labelled 'haute contre de chœur'.

37. See H220, H221 and H432, all in *cahier* 66; the latter is subtitled 'a 4 parties de voix', which is particularly explicit.

Jesuit singers are named; the implication, then, is that at least eight other singers are required for the *second choeur*. In H3, for instance, both solo *dessus* lines are written in the *premier choeur* staves at 'et vitam venturi', and combine at the labelling 'tous les dessus du P^r ch'. In the second Agnus Dei, lines sung by the second *haute-contre*, *taille* and *basse* soloists continue in the *premier choeur* lines.³⁸ The psalm-setting H191 is a slight exception, although here, too, it appears that all the *haute-contre*, *taille* and *basse* soloists (two of each labelled 'A' and 'B') belong to the first choir. At one point, however, Charpentier's labelling suggests that solo *dessus* 'A' belongs to the *premier choeur* and solo *dessus* 'B' to the *second choeur*: in Ex.9.24, *haute-contre*, *taille* and *basse* soloists previously identified as 'B' continue in *choeur I* staves (staves 2-4), while the solo *dessus* A is written in the G2 line of *choeur I*, and solo *dessus* B in the G2 line of *choeur II*. It is possible that Charpentier wrote the *second dessus* part in the *second choeur* because there was an empty stave there and because it would be impractical for both solo *dessus* lines to share a stave. However, there is no indication that *dessus* B switches back to the G2 line of *choeur I* for the eight-part passages; in fact a subsequent alternation of 'seul' and 'tous' on both *dessus* lines suggests that the two soloists stay where they are. We might conclude,

38. For further similar evidence see the following: XV, 28, 38^v (H3); XV, 83-83^v (H145); XXVI, 28^v-29, 30-30^v (H223); XXVI, 43 (H224); III, 128^v, 129^v-130 (H398). The single instance in these works where it might appear that the soloists identified as 'seconds' are members of the *second choeur* in the full passages may easily be explained as an oversight. In H145, starting on XV, 68^v, an octet of soloists is set out with parts for the 'firsts' written out in the upper four staves, and 'seconds' in the lower (normally *second choeur*) staves. Preceding the return to the normal double choir layout, the directs at the end of XV, 69^v mistakenly suggest that the 'seconds' follow the *second choeur* lines.

then, that additional singers are required for the three lower lines of the *second choeur*, and that in the interests of balance, extra singers were probably intended to join the *dessus* soloists in the full sections.

Charpentier's *Josué* (H404) also uses a double choir layout in full passages.³⁹ The possibility that only the eight soloists are involved throughout is suggested by Charpentier's layout of score where he writes for the characters 'Sol' and 'Luna' (both solo *dessus*). Ex.9.25 is one of several instances where lines allocated to these characters (system 1) continue on the *dessus* line of each *choeur* in full passages (system 2) without any indication that other *dessus* are to join in when the lower voices enter.⁴⁰

Other dramatic motets that have been speculatively linked with the Jesuits involve a single *choeur*. H399, H401 and H403 have full sections in four parts. In two of these pieces, though (H399 and H403), there is no indication as to whether singers in addition to the soloists sang in the four-part passages, or, in the case of H399, whether it was Charpentier's intention to perform the piece using only four soloists,

39. Jean Duron (ed.), Marc-Antoine Charpentier, *Josué*, monumentales, I.1.2, *histoires sacrées*, 2 (Versailles: CMBV, 1992), Introduction and prefatory stave, p.14, is mistaken in writing that the part of Josué is to be sung by an *haute-contre*. As an examination of IX, 26 reveals, the short solo allocated to this character is written in the tenor clef.

40. Although a single instance where two notes an octave apart appear in the bass line of one of the *choeurs* might suggest that at least two singers were intended on the line (XI, 25^v), it is plausible that Charpentier was simply providing one singer with a choice of octaves; see pp.302-3.

as Hitchcock suggests.⁴¹ In H401, however, Charpentier's 'intelligence du mottet suivant' points out that the two soloists of each voice type labelled 'A' and 'B' could be joined in the full sections by additional singers: 'On peut doubler tout cela [i.e. the soloists] dans les chorus'.⁴²

In the dramatic motet *In obitum* (H409) and its probable companion the *De profundis* (H189), sections for the full ensemble are written out in as many as seven parts - G2, G2, C1, C3, C4, F3, F4 - though in practice the two top lines are mostly identical. Nine soloists are required, two each of *dessus*, *haute-contre*, *taille*, *basse* and one *bas-dessus*; they are identified by character name (H409 only), by letter (both works) or, in the case of the *bas-dessus* soloist in H189, by 'seul'. At first sight, some labellings might suggest that the *dessus* parts in the full sections are held solely by the three soloists; for instance, in Ex.9.26 from H189, the G2 line in a full section is labelled 'les 2 dessus et le bas dessus'. Other passages, however, suggest that additional singers were intended: in Ex.9.27 (from later in H189) the annotations 'A', 'B, 'seul' and 'A et B' on the four upper lines of the *choeur* (bb.8-10) would surely be redundant if the soloists were the only singers on these lines throughout.

41. Hitchcock, *Catalogue*, p.296.

42. This 'intelligence' also indicates that the bass characterized as 'Dieu' should not sing 'dans le choeur'; presumably the single instance where a solo by 'Dieu' is marked 'A' was an oversight. It is also interesting to note an annotation that recurs three times in this score in association with a cross-like sign. It occurs at the start of *choeur* passages on IV, 100^v, 107 and 107^v and reads 'chorus oublié dans la seconde haute contre'. Since there appears to be nothing missing from the score, we might conjecture that these passages were missing from the partbook in question.

In one set of works speculatively linked with the Jesuits, the intended vocal scoring is particularly unclear. The first sections of each of the *leçons de ténèbres* in the set H135-7 involve three vocal lines, one each for *haute-contre*, *taille* and *basse*; while there are no annotations distinguishing soloists from multiple singers, the nature of these lines (particularly where they appear individually) and the lack of 'seul'/'tous' alternations strongly suggest the former. However, at the 'Jerusalem' (common to all three *leçons* and described earlier with regard to the instrumental scoring - see Ex.4.14), Charpentier writes for two vocal groups, each comprising C3, C4 and F4, one labelled 'costé de lorgue', the other 'costé des violons'. Again he does not state whether these lines are for single or multiple singers. Nor is there any indication as to whether the singers in the first part of each *leçon* were from one 'side' or the other.

A handful of choral works which probably date from Charpentier's Sainte-Chapelle period may not have been intended either for that institution or for the Jesuits.⁴³

Labellings in the score of H434 indicate that the four-part full passages were intended to involve singers in addition to the eight soloists (two of each type), at least on the upper parts. At one point Charpentier divides the *dessus*, labelling the upper stave 'la moitié des dessus' and the lower stave 'l'autre moitié des dessus' (Ex.9.28, staves 6 and 7). Elsewhere in the score, the division of the *haute-contre* line in a full passage into 'R[écit]' and 'ch[oeur]' confirms the presence here too of additional singers. Similarly, in the Magnificat H80, Charpentier's labelling of a

43. i.e. H148, H365, H434, possibly also H80 (*cahier* [c]) and the choral works in *cahier* [b] (H365a, H7a, H213a). Only the scores of H434 and H81 contain any clues relating to the intended size of the vocal forces.

unison *dessus* line with 'P^r et S^d Seuls' (Ex.9.29, b.8) indicates a reduction from the preceding 'tous', and thus implies that the full sections of this work were intended to involve additional singers.

The remaining choral works (some 30) date from the period in which Charpentier was employed by the Guises.⁴⁴ Irrespective of whether they were commissioned by the Guises or by other patrons, these works were probably intended for a range of different performing groups. In the score of the *Messe pour les trépassés* (H2) Charpentier is unusually specific about the vocal forces. At the start of the Kyrie (Ex.9.30) the four lines of the *premier choeur* are labelled '1d', '1h', '1T', '1B', and those of the *second choeur* (system 2, bb.4-8) $\frac{2}{3}$. Similar labelling occurs later.⁴⁵ Thus the *premier choeur* was intended to comprise four soloists, and the second choeur two singers on each part, those identified as '2' also featuring as soloists in the course of the work.⁴⁶

44. These are as follows: H1, H2, H4, H12, H24, H72, H149-55, H156, H167-9, H171, H180, H182, H290-2, H311, H333, H344, H346, H391-2, H396-7, H402, H410-11. The motet H344 is included here since I have been unable to link with singer named in the score ('Sebret') with a particular performing group (see Chapter 1, n.3). H15 is omitted since it was considered earlier alongside works intended for the convent Port Royal (see n.27).

45. See also the beginning of the Sanctus, 'Domine Deus' and Pie Jesu.

46. See *Christe* and second *Agnus Dei*. One puzzling labelling involving '2h' occurs in the *Ozanna* (I, 21^v), where the vocal scoring is reduced to *dessus* and *haute-contre* in the *premier choeur*, and *dessus* only in the *second choeur*. The labelling '2h' appears in the *haute-contre* line of the first choir. It is possible that Charpentier was trying to indicate that he had written the part on the wrong line. Alternatively (and perhaps more likely), he may have intended the second *haute-contre* to reinforce the first, since the line in question actually functions as the 'bass', and is identical to the continuo line.

The same type of labelling in the score of the *Motet pour les trépassés* (H311) suggests that the same vocal forces were intended. For instance, at 'quia manus', the upper three lines in the *premier choeur* staves are labelled first '1d', '1h' and '1T', indicating *premier choeur* singers (Ex.9.31, system 1, RH margin), then subsequently '2d', '2h' and '2T' (system 2, bar 4), indicating *second choeur* soloists; the direction 'cy dessus' above the *second choeur* staves at this point confirms that the singers labelled '2' are normally part of the second choir.⁴⁷ The identification of the soloists by '1' and '2' is continued in the *De profundis* (H156), and may thus confirm that this work was intended as an integral part of the Mass.⁴⁸ Here, verses involving the whole ensemble (in four parts) alternate with verses sung by trios labelled '2h', '2T' and '2B' (Ex.9.32) and '1h', '1T' and '1B', and by the *dessus* soloists '1d' and '2d'.

Meanwhile, the subsequent double choir work in the manuscript, the *Prose des morts* (H12), uses a different form of labelling. The eight soloists (two of each kind) are distinguished by the labels 'A' and 'B', and in a few places the score layout suggests that all these soloists are members of the first choir; in Ex.9.33, for example, 'B' as well as 'A' soloists have lines in the first choir staves while second choir staves remain empty.⁴⁹ The fact that the labelling differs from that in the *Messe pour les*

47. There is a single instance in this work where Charpentier deviates from identifying his soloists by number; at the beginning of the passage 'Heu mihi Domine' (I, 31), he describes the three soloists as 'les 3 A'.

48. Lowe ('The Psalm Settings', i, 19-20) suggests that the omission of H156 from the *Memoire des ouvrages* (see p.21) supports the idea that it was intended to form part of the Mass.

49. See also I, 40^v-41, 43^v-44.

trépassés adds further weight to the argument that it was not intended as part of the Mass.⁵⁰ It may also support Jane Lowe's suggestion that *cahier 5* (in which it is located) was recopied later, since the method of identifying the soloists by letter found in H12 occurs in other works apparently copied around the same date.⁵¹

Other remaining double choir works contain indications that all the soloists form part of the *premier choeur* in the full sections. This can be seen clearly in H171.⁵² At the end of a passage where the eight soloists ('a' and 'b' of each voice-type) are briefly used in a double choir layout (see [Ex.7.13](#)), Charpentier warns that all the singers should return to the upper four vocal lines over the page: beside the upper bass line he writes 'tout le petit choeur avec les instrum. [et] bc' and beside the four lower staves 'grand choeur'. On the next page, where the usual two choir format is restored, the top four staves are labelled 'petit ch.' and the lower four 'grand ch.' Given that the preceding passage for the eight soloists was labelled 'tout le petit ch', the implication here is that the first choir comprises only those eight.

50. Graham Sadler, Programme note, BBC Proms, 23 July 1993, pp.3-6 (p.5).

51. See, for example, H397, described and illustrated later; see also H167 and H168. Ranum (*Vers une chronologie*, pp.24-5) draws attention to the fact that *cahier 5* comprises different paper from that of the preceding *cahiers*; this also supports the suggestion that it was copied at a different date.

52. See also H167, H168, H392, H1 (Ozanna). Jean Lionnet, in his edition of H392 (Charpentier, *Canticum pro pacem*, p.xv) draws attention to the fact that the soloists appear to be part of the first choir; alternatively he suggests that they 'perhaps form a group apart', though there is no evidence to support this. Neither are Lionnet's suggestions relating to the physical layout of the performers (p.xviii) based on any information provided by the composer.

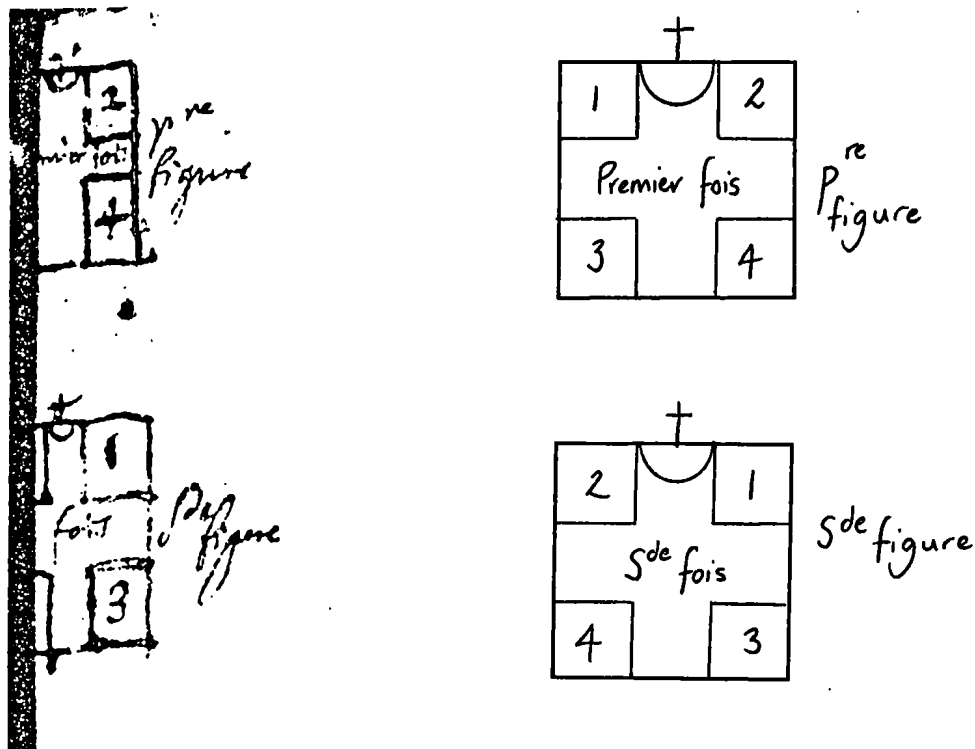
A double choir work with particularly interesting labelling is H169. As [Ex.9.34](#) demonstrates, each *choeur* appears to comprise four *dessus* ('les 4 A', *choeur* I; 'les 4 b', *choeur* II) and two *basses* ('a et b', *choeur* I; 'c et d', *choeur* II). This labelling also implies that the two bass soloists identified elsewhere as 'A' and 'B' form part of the first choir, and suggests that the two *dessus* soloists 'A' and 'B' may each belong to a different choir.⁵³ The piece also contains passages for two *haute-contre* and two *taille* soloists ('A' and 'B' of each voice-type). The fact that a passage for *haute-contre* 'B' is written in *second choeur* staves (III, 87) is of little help in establishing whether there were additional singers on the inner parts in the full sections: he may be one of several *hautes-contre* 'B' who form part of the *second choeur*, or the only one.

Unfortunately, Charpentier leaves us no idea of choir size in his triple and quadruple choir works H24 and H4, apart from the fact that in the latter the upper two *choeurs* comprise at least eight singers each (two soloists of each type). In the former, the third choir is in three parts only, enters late, is consistently labelled 'Exules' ('exiles'), and is treated separately from the two four-part choirs. These factors, together with the soloistic idiom of the individual lines certainly lend credibility to Hitchcock's proposal that this choir was a trio of soloists.⁵⁴ As suggested earlier in discussing the

53. See also H291, where labelling suggests that *dessus* and *haute-contre* 'A' soloists come from *choeur* I and *dessus* and *haute-contre* 'B' soloists from *choeur* II.

54. Hitchcock, *Catalogue*, p.101.


continuo scoring of this work,⁵⁵ the third *choeur* may well have been spatially separated from the others. That Charpentier intended the four *choeurs* in H4 to be situated apart from each other is indicated by two small diagrams at the top of the first page of the score.⁵⁶ Although the left-hand edges are partly obscured on the microfilm, an examination of the original confirms Charpentier's intentions:



No explanation of these boxes appears in the score. The first reference to them occurs after the *Christe*, where Charpentier writes 'lorgue joüe et lon recommence le Kyrie comme il est montré par la seconde figure et lorgue finit'. Hitchcock, Cessac and Burke understand this to mean that *choeurs* 2 and 4 should sing the parts

55. See pp.218-19.

56. This work is clearly in the polychoral style of the Roman 'colossal Baroque'. See Graham Dixon, "The Origins of the Roman "Colossal Baroque"", *PRMA*, cvi (1979-80), 115-28.

originally sung by *choeurs* 1 and 3, and vice versa.⁵⁷ Yet this seems at odds with the suggestion made by Hitchcock and Burke that the diagrams show the disposition of the four choirs in relation to the altar. The symbol  does appear to represent the altar, and it would seem logical to interpret the diagrams as indicating two different physical arrangements of the *choeurs* rather than a swapping of parts. Thus it seems that the singers were required to change position after the *Christe* and again after the second *Kyrie*, where they are instructed to sing the *Gloria* 'dans l'ordre de la premiere figure du *Kyrie*'. Since the organ was required to play between the vocal sections in question, the singers would have had ample opportunity to process.

The five-part H346 contains a single clue that singers in addition to the soloists were involved. Here, a division in the bass line marked 'Pre' and 'S^{de}' (XXII, 71^v) confirms that at least one extra bass joins the single bass soloist at 'tous'.⁵⁸ In H333, where full sections are in six parts (G2, C1, C2, C3, C4, F4), there is no clarification of how

57. Hitchcock, *Catalogue*, p.88; Cessac, *Charpentier*, p.344; John Burke, 'The Early Works of Marc-Antoine Charpentier', 2 vols (doctoral thesis, University of Oxford, 1985), i, 60-1. Barber ('The Liturgical Music', i, 130-1) also refers to these diagrams, but his interpretation of the second remains vague; he writes (p.131) that it 'shows an alternate designation of the four choirs to be used in the *Da Capo* of the *Kyrie*'.

58. Annotations subsequently added to this score re-allocate the upper solo parts to lower voices; as far as it is possible to tell, the division in the bass line appears to be part of the original. H344, located earlier in the same volume, is also scored in five parts, and contains similar annotations for revision. It contains no clues to the size of the vocal forces apart from the appearance in individual lines of 'seul' and 'tous'.

many singers were involved.⁵⁹ Here, the vocal and instrumental scoring (involving two obbligato treble viols) has some similarities with works intended for members of the Guise household which are located in close proximity in the *Meslanges*.⁶⁰ As such works were apparently to be performed only by the named soloists (one or two to a part), this must be a possibility in H333, even if the Guise musicians were not the intended performers.⁶¹

With a couple of exceptions, full sections of all the choral works in Volume XIV are scored in four parts only. In some cases the top part is written in the soprano clef (H149, H150, H72, H152), while in others it is in the treble clef (H151, H153, H154, H155); in the Mass H1, the soprano clef is employed until the *Domine salvum*, when the treble clef appears. In some of these works (H1, H149-51, H154) we find an additional C1 or G2 stave in the full sections, on standby for passages of reduced

59. Neither do the annotations for a revised scoring of this work (lines originally sung by high voices re-allocated to lower voices) shed any light on the intended vocal forces.

60. The specification of the theorbo (see pp.200-1) may strengthen the Guise link. However, it should be noted that none of the similarly scored Guise works include a vocal part written in the clef C2 (though this clef is used in the small-scale Guise works H19 and H75).

61. See also H411, which also has six-part full sections scored like those in H333, and is also located in close proximity to works involving the Guise musicians (H412, H482, H483, H484). However, twelve soloists are involved here (two of each voice-type), which is a larger number of singers than ever appear in works where the Guise musicians are named. In any case, it is conceivable that only two singers to a part were intended in the full sections.

scoring involving at least one (but usually two) apparently solo *dessus*.⁶² The rest of the time it is left empty or contains a written-out doubling of the other *dessus* line, or is omitted entirely. Divided parts in passages for the full ensemble occur on only a handful of occasions in these works. Only one, the Ozanna of H1, sheds any light on the size of the ensemble involved. Here, where the singers form a double choir, labellings indicate that all eight soloists sing in the first, implying that additional singers are required for the second.

These scores contain few other clues to the size of the vocal ensemble apart from the number of soloists (in most cases, two of each type). In H150, where the only passage involving a bass soloist is labelled '2', we might conjecture that at least one other ('1') was required in the full sections. Charpentier's method of labelling the solo lines in these works (i.e. '1' and '2', or '1 seul' and '2 seul') may suggest that the division of the *taille* line into '1' and '2' in the Magnificat H72 (Ex.9.35, stave 5, b.9) indicates that the 'tous' sections are sung solely by the soloists.⁶³ Yet the start of H1 hints that such labelling should not be taken at face value. Since additional singers must have been involved in this Mass (see above), it seems unlikely that the labelling of the *dessus* lines '1' and '2' at the fully-scored opening indicates that only the two soloists were involved at this point.

62. It should be noted that they are not always identified as solo lines; Charpentier is particularly inconsistent in using 'seul' and 'tous' in these works.

63. A further example comparable with Ex.9.35 occurs on XIV, 14.

The remaining works include several dramatic motets in which there is often some ambiguity about the intended vocal forces (solo and choral).⁶⁴ The score of H397, *Caecilia virgo et martyr*, is perhaps most revealing. Labelling such as that seen in Ex.9.36 (f.56^v, staves 5-7, b.9; f.57, staves 15-17, b.5) leads us to conclude that the following forces are involved, disposed thus:

<i>Premier choeur</i>	<i>Second choeur</i>
G2 'A' ('Caecilia')	G2 'D' & 'E' ('Angeli S ^{di} chori')
G2 'B' & 'C' ('Angeli P ^{ri} chori')	
C3 'A' ('Tiburtius')	C3 'D' & 'E'
C3 'B' ('unus ex choro')	
C4 'A' ('Valerianus')	C4 'D' & 'E'
F4 'D' & 'E'	

Two remaining soloists, C4 'B' ('unus ex choro') and F4 'A' ('Almachius'), were probably intended as part of the *premier choeur*. Thus at least sixteen singers are required; given the labelling, it seems logical that *haute-contre* and *taille* 'C' and *basses* 'B' and 'C' may also have been involved, giving a minimum of twenty singers.

The score of *Sacrificium Abrahae* (H402) also makes an interesting study. The chorus is in four parts throughout.⁶⁵ Eight soloists (two of each type) are identified

64. 'Dramatic motets' not discussed here, but where even the number of soloists is unclear from the score (since it would depend on whether singers assumed the roles of multiple characters), and where there are no clues regarding the involvement of additional voices, are *Judith* (H391) and *Esther* (H396). And in the incomplete *Praelium Michaelis Archangeli* (H410), Charpentier leaves no clues as to the size of the two four-part *choeurs*.

65. With C1 rather than G2 on the topmost line.

by letter and (in some cases) character name; it appears that *dessus* 'A' and *haute-contre* 'A' assume multiple characters during the course of the work.⁶⁶ That the full sections might well comprise only two singers on each part is supported by instances such as that in Ex.9.37 (staves 3 and 4, last bar), where *taille* and *basse* divide and are labelled 'A' and 'B'. However, the labelling of one passage does suggest that additional singers were involved, at least on the inner parts. At the start of the 'Chorus ultimus', *haute-contre* and *taille* lines are labelled 'B et C' (Ex.9.38, LH margin and b.3). In the context it would seem appropriate for *haute-contre* and *taille* 'A' ('Isaac' and 'Abraham' respectively) not to be involved at this point, since they subsequently enter in duo at a break in the *choeur*. It is puzzling, however, that subsequent divisions in the *haute-contre* line in the full sections continue to be labelled 'A' and 'B' only, apparently leaving singer 'C' to his own devices.

Annotations in works for soloists

On a number of occasions the word 'choeur' occurs in some scores which are undoubtedly intended for solo voices throughout. In this context Charpentier obviously does not use the term in the traditional sense, but to describe the full ensemble of solo singers, or even players and singers. In H157, which involves two vocal *dessus* and two *flûtes*, Charpentier uses the instruction 'tournés viste au choeur de flutes et de voix' as a warning of a passage involving the full ensemble overleaf (I, 58^v-59). Similarly, in H185, a full section comprising both instrumental *dessus*

66. C1 'A' is characterised as 'Sara', 'Angelus' and one of a 'Duo Juvenes'; C3 'A' is characterised as 'Isaac' and 'unus e choro'.

and the three vocal soloists (XI, 47^v) is heralded by 'suivez au choeur'.⁶⁷ There are also numerous instances where Charpentier uses 'seul' on individual lines in these works; just as 'choeur' in this context indicates a full ensemble, 'seul' indicates a reduction in the forces involved.⁶⁸ In H16, for example, we find 'seul' where the *dessus* soloist (G2) sings alone for a few bars while the other soloist (C1) is resting (I, 12^v). And in H165 'seuls' is marked in the margin of the three vocal lines in a section (on II, 81^v) where the obbligato instruments rest. It is reiterated on two further occasions (II, 81^v, 82) where the instruments stop playing.⁶⁹

On a few occasions in these works the bass soloist is given a choice of octaves at a cadence point. See, for instance Ex.9.39 from H296.⁷⁰ And in H421, where the 'bass' of the ensemble (for three female voices) is written in the clef C1, alternative notes occur at three cadences and Charpentier specifically indicates that the singer should choose 'l'une ou l'autre' (Ex.9.40).⁷¹ Such examples make us wary of assuming that unlabelled divisions in other contexts necessarily indicate multiple

67. For comparable examples see H164 (II, 73^v), H176 (XIX, 26), H275 (Rés. Vmc. Ms. 27, 2), H418 (V, 2, 4), H472 (VIII, 18^v, 'choro'), H473 (VII, 63). See also the first *noël* in the set H531 (IX, 61-61^v) where Charpentier uses the term 'choeur' to describe the full four-part instrumental ensemble.

68. Some instances of 'seul' in this context have already been seen in the Guise works.

69. For other instances of 'seul' in soloists' lines, see H14 (III, 78^v), H59, (II, 102), H157 (I, 54, 54^v, 55), H275 (Rés. Vmc. Ms. 27, 3), H418 (V, 1).

70. See also H179 (XVIII, 49), H265 (XXIV, 43), H328 (XVIII, 65^v), H406 (XX, 14).

71. See also XII, 21^v and 22^v (from the same work) and also XV, 53^v (H160).

performers. One unique instance of labelling occurs in the vocal bass line of H231. Here Charpentier writes the note *F*, then warns against any octave transposition with the instruction 'il faut chanter cette notte en bas comme je lay marquée' (Ex.9.41).

**The Autograph Manuscripts of Marc-Antoine Charpentier:
Clues to Performance**

**being a Thesis submitted for the Degree of Doctor of Philosophy
in the University of Hull**

by

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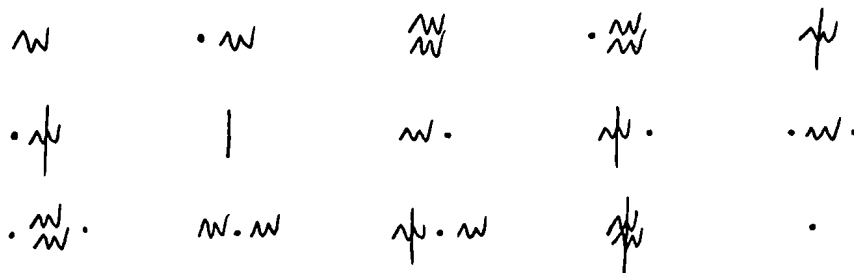
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Volume II


Chapter 10

Ornamentation: Introduction and ω

Charpentier uses a wide range of simple and compound ornament signs:



In addition, his manuscripts contain grace notes, written-out *ports de voix* and *coulés*.

While a few of the above symbols bear some resemblance to those found in contemporary sources, most are unique to Charpentier, who left no instructions about interpretation. Existing 'modern' writings on the subject tend to concentrate only on the first three signs, the most frequently occurring in the autographs. The remainder are, at best, treated briefly or simply acknowledged by isolated commentators; the sign  has never been discussed.

Where discussion is extensive, there is considerable disagreement among scholars as to interpretation. The performer is thus presented with a whole range of possible realizations for the most common ornaments. This alone suggests the need for a definitive guide. But there are further justifications. Many of the existing writings

are now rather elderly; some date back to the 1950s. Furthermore, neither these nor more recent studies are based on a systematic examination of all the available evidence; some commentators proffer no evidence in support of one interpretation rather than another. In many other cases, theories are flawed in that they are based on a comparison between Charpentier's signs and those of his contemporaries: signs similar in appearance to those used by other composers are uncritically assumed to have a similar interpretation.

But Charpentier worked largely in isolation. The fact that he actually devised his own symbols suggests that we should view him apart from other composers. The starting point for an authoritative study must be the assumption that Charpentier's use of the signs is idiosyncratic. That he could vary his approach to ornamentation is demonstrated by the *leçons de ténèbres* in volumes I and IV of the *Meslanges*, which are not only more highly ornamented than the rest of the autograph material, but also the sole source of some of the symbols. It is frequently necessary to discuss these pieces in isolation, since the contexts in which even the more common ornaments occur are often unlike those seen elsewhere. The particularly large number and variety of ornaments in the latter set may be connected with the fact that the intended performers were nuns, who may not have been expected to improvise ornaments as professional singers would.¹

The present survey examines clues to interpretation derived from a study of the

1. See pp.19-20.

context in which each ornament occurs. Any suggestions about realization are made, therefore, on the basis of clues unwittingly provided by the composer himself. In some cases it is impossible to reach hard and fast conclusions; we are only able to present all the available evidence and suggest a range of possibilities. In others, we arrive at a 'solution' which is, after all, in agreement with what one or more writers have already suggested. This could lead some to question the usefulness of the present study. However, as argued earlier, it justifies itself, even where conclusions are not new, by locating a substantial amount of valid supporting evidence which has previously been ignored in favour of unfounded assumptions and spurious comparisons.

While many of the clues to realization are found in the *Meslanges*, it must be borne in mind that the full scores do not provide the whole picture where Charpentier's ornamentation is concerned. In a few cases it becomes evident from partbooks that ornamentation was employed over and above that indicated by the symbols in the scores: specific instances will be illustrated in due course.

In the chapters that follow, each ornament listed above is considered in turn, beginning with the most common. While every attempt has been made to deal with each sign individually it is sometimes necessary to refer to one ornament in discussing another.

∞

The sign ∞ is by far the most frequently occurring ornament symbol in the autographs. At first sight it may seem unnecessary to discuss it here: Charpentier shares the sign with numerous contemporaries and near-contemporaries, many of whom use it to indicate a trill of some sort.² It has thus been widely assumed that Charpentier also uses the symbol to denote a trill. It is, however, dangerous to accept this conclusion unchallenged. One has only to consult Neumann's glossary of symbols, Aldrich's index of signs, or the table of ornaments in *The New Grove Dictionary of Music and Musicians* to see at a glance the huge variety of ways in

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2. Its use to indicate a trill in French keyboard music, where it is termed *tremblement* or *cadence*, is well known. Sources cited by Frederick Neumann in *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J. S. Bach* (Princeton: Princeton University Press, 1978, pp.258-62, 263-9, 273) include the following: Guillaume-Gabriel Nivers, *Livre d'orgue* (Paris, 1665); Jacques Champion de Chambonnières, *Pieces de clavessin* (Paris, 1670); Nicolas Le Bègue, *Les pieces de clavessin* (Paris, 1677); André Raison, *Livre d'orgue, contenant cinq messes* (Paris, 1688); Jean-Henri d'Anglebert, *Pieces de clavecin* (Paris, 1689); Gaspard Le Roux, *Pièces de clavessin* (Paris, 1705); François Couperin, *Pièces de clavecin* (Paris, 1713). In some cases the line is slightly longer or has more 'waves' than in others, and some composers (Nivers, for instance) use lines of varying lengths to denote different varieties of trill. Outside keyboard music, the wavy line is used to denote a trill by the following (Neumann, *Ornamentation*, pp.247, 257, 271, 275-6, 284): Benigne de Bacilly, *Les trois livres d'airs ... augmentez ... d'ornemens pour la methode de chanter*, part 1 (Paris, 1668); Michel L'Affilard, *Principes très-faciles pour bien apprendre la musique* (Paris, 1694 and (2nd ed.) 1697); Jacques-Alexandre de La Chapelle, *Les vrais principes de la musique*, ii (Paris, 1737); Jean Baptiste Dupuit, *Principes pour toucher de la vièle* (Paris, [1741]); L'abbé Pierre Duval, *Principes de la musique pratique par demandes et par réponses* (Paris, 1764).

which any one sign might be interpreted.³ There are many examples of signs indicating different ornaments in different contexts. Some French composers in the generation or so after Charpentier certainly used the wavy line to indicate a *pincé* rather than a trill.⁴ And in Rameau's music \sim has different functions depending on the repertory; it denotes a *cadence* in the keyboard music and a *pincé* in the stage music.⁵

A re-examination of Charpentier's \sim is also called for in the light of interpretations suggested by modern commentators. Although most scholars subscribe to the idea that the sign denotes a trill, there is a considerable amount of dissent about precisely how this should be interpreted. On a number of occasions Hitchcock writes that it generally indicates a short trill beginning on the beat with the

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3. Neumann, *Ornamentation*, pp.591-604; Putnam C. Aldrich, 'The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation', 2 vols (doctoral dissertation, Harvard University, 1942), ii, 712-20; Robert Donington, 'Ornaments', in *NG*, xiii, 827-67 (pp.861-5).
 4. François David, *Méthode nouvelle ou principes généraux pour apprendre facilement la musique et l'art de chanter* (Paris, 1737); Duval, *Principes* (a shorter line than for his *cadence feinte*); L'abbé Joseph Lacassagne, *Traité général des élémens du chant* (Paris, 1766); Dard, *Nouveaux principes de musique* (Paris, [1769]). For further details see Neumann, *Ornamentation*, pp.431, 433-4.
 5. Compare, for instance, realizations given in Jean-Philippe Rameau, *Premier livre de pièces de clavecin* (Paris, 1706) and *Pièces de clavessin avec un méthode pour la mécanique des doigts* (Paris, [1724]) with the composer's use of the ornament in the autographs of the stage works *Daphnis et Eglée*, *Nélée et Mirthis* and *Zéphire*. (Sources cited in Neumann, *Ornamentation*, pp.273, 430.)


upper note.⁶ His model realizations include those in Ex.10.1a-b. While Powell and Nielsen also specify that the ornament should be interpreted as a 'short trill' beginning on the upper auxiliary, other writers suggest that the number of oscillations depends upon the value of the note involved.⁷ Dunn quotes 'a typical interpretation of the *tremblement* from Rameau's keyboard music, an illustration previously used in Paul Brunold's ornament study (Ex.10.2).⁸ Barber's suggested realization is also borrowed from elsewhere: his appears in Maurice Cauchie's edition (1933) of Couperin's motet *Venite exultemus Domino* (Ex.10.3).⁹ In both cases, then, the 'problem' of interpreting Charpentier's \sim is 'solved' by adopting someone else's realization of another composer's ornament. Barber's solution is seconded by Lemaître, who adopts it in the preface to his edition of *Neuf Leçons de*





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6. Hitchcock, 'The Latin Oratorios' (dissertation), i, 356-8; Charpentier, *Judicium Salomonis*, ed. Hitchcock, p.ix; Marc-Antoine Charpentier, *Laudate Dominum*, ed. H. Wiley Hitchcock, Accademia musicale, 26 (Mainz: UE, 1972), Foreword; Marc-Antoine Charpentier, *Noëls pour les Instruments*, ed. H. Wiley Hitchcock, Accademia musicale, 22 (Mainz: UE, 1972), Foreword; Marc-Antoine Charpentier, *Deux Airs de Trompette*, ed. H. Wiley Hitchcock, Accademia musicale, 23 (Mainz: UE, 1972), Foreword.
 7. Marc-Antoine Charpentier, *Vocal Chamber Music*, ed. John S. Powell, Recent Researches in the Music of the Baroque Era, 48 (Madison: A-R Editions, 1986), p.xii; Marc-Antoine Charpentier, *Music for Molière's Comedies*, ed. John S. Powell, Recent Researches in the Music of the Baroque Era, 63 (Madison: A-R Editions, 1990), p.xxiv; Marc-Antoine Charpentier, *Extremum Dei Judicium*, ed. Bodil Ellerup Nielsen, Orbis chori, 6 (Egtved: Musikhøjskolens Forlag, 1968), Preface.
 8. Dunn, 'The *Grands Motets*', ii, pp.xvii-xviii. See also Paul Brunold, *Traité des signes et agréments employés par les clavecinistes français des XVII^e et XVIII^e siècles* (Lyons: Éditions Musicales, 1925; repr. Nice: Delrieu, 1965), p.10.
 9. Barber, 'The Liturgical Music', i, 371-3.


Ténèbres.¹⁰ Both these commentators also identify the *tremblement lié*, in which the note with the sign is slurred to the preceding note, though their suggested realizations vary (Ex.10.4a-b).¹¹

A further interpretation of ω is suggested in another of Hitchcock's editions. Some written-out realizations in *Song of the Birth of Our Lord Jesus Christ* show a short trill starting on the given note (Ex.10.5a); this is plainly at odds with opinions Hitchcock expresses in both earlier and subsequent writings.¹² Also noteworthy in this edition is the bar reproduced in Ex.10.5b where the sign occurs in three different parts simultaneously. As can be seen, Hitchcock suggests three different interpretations.¹³ In a later edition, *Pestis Mediolanensis*, Hitchcock writes of a distinction between a short wavy line and a longer one.¹⁴ His two model realizations suggest that the physical length of the composer's wavy line has some bearing on the

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10. Charpentier, *Neuf Leçons de Ténèbres*, ed. Lemaître, Préface.
 11. Charpentier, *Neuf Leçons de Ténèbres*, ed. Lemaître, Préface; Barber, 'The Liturgical Music', i, 372-3.
 12. Marc-Antoine Charpentier, *Song of the Birth of Our Lord Jesus Christ: In Nativitatem Domini Nostri Jesu Christi Canticum*, ed. H. Wiley Hitchcock (St Louis: Concordia Publishing House, 1959).
 13. That Hitchcock's approach to ornaments in this edition should be treated with caution is suggested by the fact that the sign in the upper instrumental part in Ex.10.5b is, in the original (on VI, 93^v), ω ; furthermore, there is no sign at all in the lower instrumental part, which in the original has a semibreve. Hitchcock comments on neither of these editorial changes.
 14. Marc-Antoine Charpentier, *Pestis Mediolanensis*, ed. H. Wiley Hitchcock, *Early Musical Masterworks* (Chapel Hill: University of North Carolina Press, 1979), pp.11-12.

length of the trill (Ex.10.6). However, it turns out that what Hitchcock reproduces as a long wavy line in the edition itself (b.11), is, in the original, , a different ornament.¹⁵

Interpretation of  as an ornament other than a trill is suggested by de Nys, who writes that  and  indicate 'decoration by mordent or trill'.¹⁶ Rose also suggests that the wavy line may indicate either of these ornaments, depending on the context.¹⁷ And Kolneder, who terms the sign a 'tremblement simple', suggests the following: 'short note values probably to be performed as a short mordent, with larger cadential notes as a somewhat slower mordent'.¹⁸ His model is reproduced in Ex.10.7. Ewerhart equates Charpentier's use of  with other composers' use of the cross (+) as a non-specific ornament sign. He suggests, though, that it is rarely intended to indicate a mordent, but mostly to signify 'ein längerer Triller' beginning on the upper note.¹⁹

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15. As will emerge in Chapter 12, Hitchcock is not alone in suggesting that Charpentier uses  in place of writing a long wavy line.
 16. Marc-Antoine Charpentier, *Messe à 8 voix et 8 violons et flûtes*, ed. Carl de Nys (Oxford: OUP, 1971), p.ix.
 17. Rose, 'Marc-Antoine Charpentier's *Première Leçon du Vendredy Saint*', p.59, n.31.
 18. Marc-Antoine Charpentier, *Te Deum*, ed. Walter Kolneder, Philharmonia, 604 (Vienna: UE, 1958), p.vii.
 19. Marc-Antoine Charpentier, *Vier elevations*, ed. Rudolf Ewerhart, Cantio Sacra: Geistliche Solokantaten, 26 (Cologne: Bieler, 1960), Vorwort; Marc-Antoine Charpentier, *Sieben Motetten*, ed. Rudolf Ewerhart, Cantio Sacra: Geistliche Solokantaten, 30 (Cologne: Bieler, 1959/60), Vorwort.

This degree of contradiction is surely enough to justify a full-scale enquiry into Charpentier's wavy line. Let us begin by considering the contextual evidence which supports the trill interpretation.

1. Frequency

The manner in which the sign pervades the autographs suggests that it is more likely to indicate a trill than a less universal ornament. There are in excess of 14,200 examples in the *Meslanges* alone. They appear in music of all genres and in pieces intended for a variety of performing groups. While examples are most often found in soloists' lines or in upper parts where the scoring is full, they also occur in inner and bass parts of choral and orchestral passages. Despite the already large number in the manuscripts, Charpentier probably intended even more than he actually wrote down, since there are many instances where repeats of passages or melodic figures occur without the signs that appear in the original, or where wavy is lacking from one of two simultaneous lines which are otherwise identical. Charpentier's inconsistency in this matter is also illustrated by a comparison of full scores and corresponding autograph partbooks. While in many cases the wavy line does appear in equivalent places in both sources, there are many others where wavy in the score goes unmarked in the partbooks, or (slightly more common) where it appears in the parts but not in the score.

2. Chromatic alteration of upper auxiliary

In three instances in the autographs, the placement of an accidental either beside or above the wavy line indicates the involvement in the ornament of what must be the upper auxiliary; this note would obviously not feature in a *pincé*. In Ex.10.8 (b.5), the sharp above the wavy line clearly indicates *f'* sharp. In Ex.10.9, *b'* flats in bars 5 (stave 1) and 7 (stave 4) confirm that the accidental to the left of the wavy line in bar 7 (stave 1) refers to *b''* flat. If the flat beside the wavy line in bar 5 of Ex.10.10 (stave 1) applied to the lower auxiliary, it would indicate either *f''* flat or *f''* natural; the former is nonsensical (the *pincé* would involve *g''* and *f''* flat), while the latter is unlikely given that there are no nearby *f''* sharps to cancel. The accidental must therefore indicate that the ornament involves *a''* flat.

3. Direction of approach and resolution

A survey encompassing all instances of ω in the *Meslanges* reveals that over 95% are approached in one of three ways: around 35% are preceded by the same note or the third above, while some 60% are approached from the note above. A survey of seven of the volumes (containing some 3,000 instances) demonstrates that by far the most common note to follow the ornament is the step below.²⁰ These findings help confirm that Charpentier intended the sign as a trill. After all, the trill (termed *cadence* by some) tended to be primarily associated with downward

20. The seven volumes used in this sample survey were II, V, VIII, XIV, XX, XXVI and XXVII; between them they contain a mixture of roman and arabic *cahiers* covering most of Charpentier's career.

movement.²¹ The *pincé*, meanwhile, tended to be linked with ascending motion; it is generally discussed by French writers in connection with the *port de voix* (a rising appoggiatura), which it routinely followed.²² This contrasts with practice in, say, Germany, where, the *mordant* (the nearest equivalent to the *pincé*) tended to occur as a free-standing ornament. It is therefore significant that the present writer has located only one instance in the autographs where a straightforward \sim (i.e. without a dot prefix) accompanies a written-out *port de voix*.²³ And the fact that less than 2% of instances of \sim in the *Meslanges* (a negligible proportion, given that the sample totals well over 14,000 examples) are approached from the note below reduces considerably the likelihood that Charpentier intended it to be interpreted as a *pincé*.



4. Terminations

The note bearing the wavy line is followed on numerous occasions (particularly in instrumental and melismatic vocal lines) by a written-out termination like that more

21. For instance, in the question and answer section in the latter part of Jean Rousseau's *Méthode claire, certaine et facile pour apprendre à chanter la musique*, 5th ed. (Amsterdam, c.1710; repr., Geneva: Minkoff, 1976), the 'pupil' asks why his master uses the term 'cadence simple' for an ornament which is to be made in ascending motion, 'puisque le terme de Cadence marque une chose qui descend, et qui se fait par chute' (p.85).

22. See Neumann, *Ornamentation*, p.50, and his subsequent examination of sources which discuss the *pincé* in this context, including the following: Rousseau, *Traité de la viole*; L'Affilard, *Principes*; Michel Pignolet de Montéclair, *Principes de musique* (Paris, [1736]).

23. See [Ex.16.5b](#); Charpentier's written-out *port de voix* is discussed in Chapter 16.

commonly associated with the ornament .²⁴ Examples such as Ex.10.11 (b.7, both parts) further reinforce the argument for interpretation of  as a trill.

Further clues to realization

It seems reasonable to suppose that the exact execution of Charpentier's trill varied according to context. However, in some instances, Charpentier provides a clue to realization by actually writing out the preparation. The following examples suggest a variety of methods:

Ex.10.12 (C1, b.2 and G2, b.4) The trill begins after the main note has been held.

Ex.10.13 (b.6) The upper auxiliary functions as an appoggiatura which resolves onto the note to be trilled.

Ex.10.14 (bb.6-7) and Ex.10.15 (bb.1-2) These are what Neumann terms grace-note trills, in effect starting before the beat.²⁵

Ex.10.16 (upper *dessus*, b.10; lower *dessus*, bb.5, 16) Here a grace note proper functions as the upper auxiliary. Its placement after the bar-line suggests that it is not sounded prebeat. The subsequent trill begins after the main note has been held.²⁶

In other cases, though, such decisions about starting the trill have to be taken by the performer. Preparation on the note above seems highly likely in instances where the

24. See Chapter 12.

25. Neumann, *Ornamentation*, p.242.

26. Exactly comparable examples occur on IX, 1^v and Rés. Vmc. Ms. 27, 7. In examples on XIV, 24 and XXIII, 2^v, the grace note has a different position in the bar.

note preceding the ornament is pitched a third above. The upper auxiliary may be introduced on the beat, as seems probable in Ex.10.17 (b.2), where the semiquaver movement leaves little room for it to be placed at the end of the previous bar.

Alternatively, the upper note may fall before the beat, as in Exx.10.14-15. This seems plausible in the vocal *dessus* line in Ex.10.18 (stave 4, b.4), especially given the introduction of the upper auxiliary at the end of the previous bar in the doubling instrumental line (stave 1). That this was also the intended realization in bar 4 of Ex.10.19a is suggested by the version of the same material that occurs in Ex.10.19b (see bb.3-4).²⁷

In the relatively small number of examples in Charpentier's scores where approach is from the lower note, it is possible that the trill should begin on the main note. It has already been suggested that, despite the widely held assumption, the French trill in the vocal and instrumental music of Charpentier's day was not always prepared on the upper note.²⁸ But a comparison of Ex.10.20a from the score of the Mass

Assumpta est Maria with the equivalent passage in the 'Premiere flute' partbook

27. It should be noted that some passages in the Volume IV *leçons de ténèbres* are borrowings from elsewhere in the set, or from *leçons* located in Volume I. H92 and H98, both scored for two *dessus*, are largely identical throughout; H108, a version of the same piece for three voices, incorporates some of the same material. H107, scored for two *dessus*, includes passages that are either identical with or reworkings of passages in H103, scored for a single soloist. H93, H104 and H109 also share a significant amount of material. As will emerge, a comparison of near-identical passages is particularly revealing with regard to Charpentier's ornamentation.

28. This case is argued strongly by Frederick Neumann in 'Misconceptions about the French Trill in the Seventeenth and Eighteenth Centuries', *MQ*, 1 (1964), 188-206. See also Neumann, *Ornamentation*, pp.244-62.

(Ex.10.20b) suggests that, having added a trill in the penultimate bar of the latter, Charpentier took measures to avoid approach from below and the possibility of a main-note start: the addition of an anticipatory note before the trill implies that the ornament will start on the upper note.²⁹ Performers may have adopted similar strategies in other instances where, on paper, the trill is approached from below.

Main-note support (i.e. holding the main note before beginning the oscillations) could be Charpentier's intention in Ex.10.21 (C4, b.2), where the wavy line appears to be placed above the dot rather than the minim. There is a similarity between this example and those in Ex.10.16, which occur on the same page in Volume I of the *Meslanges*, and in which the trill is clearly intended to occur after the main note has been held. Ex.10.21 lacks the tied notes, so Charpentier could simply be indicating the same method of preparation by displacing the wavy line instead. The rather ambiguous position of the wavy line on two further occasions in the early part of Volume I is also arguably deliberate (see Ex.10.22, b.6 and Ex.10.23, b.3).³⁰

Another instance where the composer suggests that the realization of the ornament begins on the main note occurs in Ex.10.24 (penultimate bar). Given the extent of the wavy line we might, at first sight, question whether Charpentier actually had the

29. See also the instrumental *dessus* partbooks 15-19. The only surviving vocal *dessus* part in the set (no.1) also has an anticipatory note, trill and termination which are not present in the full score.

30. A further example may be discerned in the motet *Adoramus te Christe* (Rés. Vmc. Ms. 27, 21^v), though the placement of the sign above the dot of a dotted quaver here could be due to lack of space above the note head.

same ornament in mind here; the symbol is unlike any other examples of the wavy line in the autographs, and indeed, another possible interpretation will be suggested later.³¹ However, it may be argued that the written-out oscillations in the second half of the previous bar suggest that not only did Charpentier have a trill in mind, but that he intended it to start from the main note.

Length of the trill

Charpentier's \sim occurs on notes ranging in value from semiquavers in the time signature C to 'long' notes of indeterminate length occurring at the ends of sections or pieces. But a survey of seven volumes of the *Meslanges* reveals that the majority (around 70%) appear either on notes worth one beat or on dotted half-beat or dotted one-beat notes.³² Given that these are relatively short values, the debate about whether the trill should be a short one, or one lasting the length of the note is, in practice, immaterial. Even where \sim occurs on long notes, it is often at phrase-ends, where an *arrêt* (point of rest) on the main note after the oscillations is clearly required; a trill lasting the length of the note in these instances is therefore unlikely. The autographs provide no further suggestion about the length of trill indicated by \sim . However, the present survey does establish that even where there is some variation in the length of the wavy line, it seems improbable that it has any implications for the length of the trill. Certainly, some signs are very slight (Ex.10.25, bb.1 and 2; Ex.10.26, b.1), while others are longer than usual (Ex.10.27,

31. See Chapter 19, n.10.

32. The same seven volumes cited in n.20 were used in this survey.

b.9; Ex.10.28, last bar; Ex.10.29, b.4). True, these longer signs are often found on relatively long notes and may at first sight imply some connection between the longer sign and the opportunity for a longer ornament. However, Charpentier does not consistently put long signs on long notes, or short signs on short notes, as Ex.10.30 (both parts, last bar) and Ex.10.31 (b.3) suggest; indeed, he uses signs of differing lengths in precisely the same context in simultaneous lines or neighbouring passages (Ex.10.32, both staves, b.4). All this suggests that the length of his sign is insignificant. In any case, variety in the size and shape of Charpentier's wavy line is only to be expected; anyone writing the sign so frequently (and surely automatically) over a long period of time is bound to produce a range of specimens.³³

Resolution

As noted, Charpentier occasionally indicates how a trill should end by writing out a termination. In other instances he indicates that there should be a *liaison* with (i.e. an anticipation of) the following note (Ex.10.33, both parts, b.10; Ex.10.34, b.2). Elsewhere, the resolution of the trill is left to the performer. Although in his *Remarques curieuses sur l'art de bien chanter*, Bacilly makes some exceptions, he makes it clear that *liaisons* between the trill and the following note were the rule rather than the exception:

33. It should be noted that the differing lengths of the wavy lines in Martin M. Herman's edition of H1 (Marc-Antoine Charpentier, *Mass for 4 Voices, 2 Violins and Continuo* (Colorado Springs: The Colorado College Music Press, 1958) bear no relation to the length of the wavy lines in the source.

... c'est une Règle générale de les y supposer, & jamais ne les obmettre, autrement la Cadence seroit estropiee, & ne seroit pas complete ...³⁴

This suggests that in cases such as Ex.10.35 (b.3), where Charpentier does not supply the *liaison* himself, the performer should supply his own. That this was so in practice is suggested by a comparison of bars 5-6 in Ex.10.36a and Ex.10.36b: a *liaison* lacking in the full score of *Judicium Salomonis* is supplied by the composer himself at the equivalent point in the singer's partbook.³⁵ The same observation arises from a comparison between Ex.10.37a (b.2) and Ex.10.37b (system 1, last bar) from the score and a partbook respectively of the Mass *Assumpta est Maria*.³⁶ We might also note two instances from the *leçons de ténèbres* where, in borrowing his own material (see n.27), Charpentier provides *liaisons* which the singer might well have improvised in the original version. Compare the following: Ex.10.38a (b.4) and Ex.10.38b (b.1); Ex.10.39a (b.4) and Ex.10.39b (b.4). In the latter instance, Charpentier adds an *échappée* prior to the trilled note; both this and the *liaison* appear to have been added to the score retrospectively.

The numerous instances in the scores where Charpentier supplies *liaisons* in instrumental lines but not in simultaneous and otherwise identical vocal parts raise a number of questions (compare staves 2 and 4 in bar 5 of Ex.10.40, and staves 1 and

34. Bénigne de Bacilly, *Remarques curieuses sur l'art de bien chanter* (Paris, 1668), p.183; quoted in Aldrich, 'The Principal Agréments', ii, 192.

35. The slides that Charpentier adds in the vocal partbook at the end of bars 2 and 8 are described on pp.441-2.

36. This *liaison*, however, does not appear in the other instrumental *dessus* partbooks, nor in the surviving vocal *dessus* part.



5 in bar 4 of Ex.10.41). If it was normal practice for performers to supply a *liaison* in such contexts, why did Charpentier write one in the instrumental lines? If it was not common practice, why did he not write it into both parts? Were singers more practised than instrumentalists at improvising these *liaisons*? Or does the variance between the parts suggest that a *liaison* was not intended in the vocal lines in these instances? The most probable explanation is that they are missing from the vocal lines simply because there is no extra syllable for them: outside melismatic passages Charpentier tends to write *liaisons* in vocal lines only where it is necessary to accommodate an extra syllable, as in Ex.10.42 (C1, b.3 and G2, b.5).

Further examples demonstrate other forms of written-out decoration following \sim in an instrumental line, but not in the simultaneous vocal part: instrumental parts in Ex.10.43 (staves 1 and 2, b.4) have a *coulé* not duplicated in the vocal *dessus* (stave 6), while the G1 line in Ex.10.44 (b.2) has a repeated note which does not occur in the vocal *dessus*. It is possible, of course, that the singers duplicated the *coulé* in the former, and inserted the extra note in the latter by adding a *port de voix*.

A further, unique instance where vocal and instrumental lines are identical apart from their use of \sim occurs on XV, 81 (Ex.10.45). While the sign occurs above the last note of the section in the vocal *dessus* line (stave 4), it is placed (apparently deliberately) over the double bar-line in the doubling instrumental part (top stave). It is impossible to say what Charpentier's intentions were here.

Tremblement lié

It will be apparent that some of the foregoing examples could be described as *tremblements liés*: i.e. the note with the ornament is preceded by and slurred to the upper auxiliary (see [Ex.10.13](#)). It was seen earlier that Barber and Lemaître offer two different suggestions for the interpretation of this form of trill, and accepted opinion is that the auxiliary should be suspended across the beat before the oscillations begin (as Barber suggests). However, Neumann has argued that 'two or even three other solutions are not only admissible, but were probably used far more frequently': he suggests that the trill may begin on the beat with the main note or that oscillations may occur wholly or partially before the beat.³⁷

In most instances in Charpentier's manuscripts, the combination of slur and  appears in vocal lines. Of the 25 examples located in Volume II of the *Meslanges*, for instance, 21 occur in this context. On numerous occasions in the autographs, a simultaneous doubling or duetting instrumental line (i.e. one moving in unison, thirds or sixths) also contains the ornament, but has no slur at the point in question: see [Ex.10.46](#) (staves 1 and 3, b.5) and [Ex.10.47](#) (staves 1 and 3, b.8). This happens often enough for it to be clear that the 'missing' slur in the instrumental line is not an oversight. Such examples suggest that if the ornament is to be identically interpreted in both parts (which is presumably desirable), the slur in the vocal line can have no specific implication for the performance of the ensuing trill. Indeed, these examples hold the key to our understanding of  in Charpentier's music. Let us

37. Neumann, 'Misconceptions' (p.200) and *Ornamentation* (pp.283-6).

dissect Ex.10.47 and consider what difference the presence or absence of the slur makes to the lines in question.

A violinist would presumably interpret the following differently:



In bar 2, separate bows are implied in (a), while in (b) both notes and ornament are to be taken in a single bow stroke. Thus the presence or absence of the slur will affect the performance of the trill insofar as it determines articulation. However, a singer would (we assume) interpret the following identically:



There is no reason to believe that, in the absence of a slur, the voice would make a separate articulation in (c), since the notes share the same syllable. Thus the purpose of the slur in (d) cannot be other than to clarify the underlay. Here, then, the slur itself has no connotations for the way the trill is performed.

Other evidence supports this argument. In many instances the ornament and slur appear on opposite sides of a note, frequently with the former above and the latter below (Ex.10.48, b.3). Also, a further comparison of Ex.10.36a and Ex.10.36b suggests that the slur in bar 5 of the former is not an integral part of the ornament. The addition of a *liaison* at this point in (b) allows Charpentier to beam the note carrying \wedge with the preceding notes; having done this, he omits the slur. Further evidence, then, that the slur merely clarifies underlay.

In short, only in an instrumental part does the slur itself affect articulation and possibly, in turn, the realization of the ornament; Charpentier's manuscripts, however, in which there are relatively few instances of \frown in instrumental lines, provide no further clues about the interpretation of the ornament in these contexts.

Chapter 11

Ornamentation: $\cdot \sim$

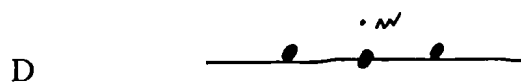
In Chapter 10 it was concluded that Charpentier's sign \sim indicates a trill of indeterminate length beginning on the given or upper note, depending upon the context. The present chapter considers what the composer intended when the wavy line is preceded by a dot, his next most common form of ornament.¹

Melodic and Rhythmic Contexts

The sign $\cdot \sim$ occurs in every volume of the *Meslanges* and in other autograph material in one of three guises: on a single note; on two parts of a tied note; on two consecutive notes of the same pitch.² Although there are exceptions, this ornament recurs in essentially the same contexts throughout the autographs and so it seems reasonable to survey Charpentier's use of it irrespective of chronology. A relatively small number of examples which occur almost exclusively in the *leçons de ténèbres* fall in a different context from the majority of instances and so are discussed separately. Also treated separately are a few instances where the sign occurs in conjunction with the written-out *port de voix*.


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1. The term 'superscript dot' is used in this and subsequent chapters to describe the dot used in the context of Charpentier's ornamentation; though there are some exceptions, it is most commonly placed above the note.
 2. The handful of instances where \cdot and \sim appear on successive notes of different pitches are not considered to be compound ornaments and are thus not included in the present discussion.

The ornament most commonly occurs on the penultimate note(s) of a phrase. The note(s) bearing it is/are usually approached and quitted by step in one of four basic patterns:



The most common context is that seen in Ex.11.1 (bb.2-4), closely followed by that seen in Ex.11.2 (bb.9-11). The patterns in Ex.11.3 (bb.6-8) and Ex.11.4 (bb.4-6) are less common, though several dozen of each may be found. In numerous instances these four patterns are varied, though approach and resolution remain essentially stepwise. The most common varied form of approach involves an *échappée*, as in all three bass lines in Ex.11.5 (staves 1 and 3, bb.5-6; stave 2, bb.8-9).³

3. Other means of decorating the stepwise approach are illustrated by examples located as follows: V, 11; IX, 40; XXIII, 5^v; XXV, 11; XXVI, 27.

The note of resolution (whether up or down) is often anticipated, as in Ex.11.6 (b.3). Alternatively, there may be a repetition of the ornamented note (Ex.11.7, b.9), or a termination more usually associated with the ornament  discussed later (Ex.11.8, b.2).⁴ In a handful of instances where the ornament is followed by the note below, that note functions as a passing note to the next strong beat, as in Ex.11.9 (bb.4-5).

Given the large number of instances of $\cdot \text{~}\text{~}$ in the autographs, it is not surprising that certain examples do not occur in any of the four most common melodic contexts, though they are not numerous enough to affect the trend. In many cases, the method of approach and/or resolution is untypical because the ornament itself does not fall in its 'usual' place, that is, on the penultimate note at a cadence. There are instances where $\cdot \text{~}\text{~}$ occurs on the last note of a phrase which is followed by a rest (Ex.11.10, b.7). Or it may fall on the first note of a phrase which is preceded by a rest (Ex.11.11, staves 1, 2, 4, 6: b.1; staves 2 and 6: b.5).⁵ There are also examples where the ornament falls on the last note of a phrase while the new phrase begins on a note other than a step away (Ex.11.12, b.4), or on the first note of a phrase which begins a leap way from the last note of a previous phrase (Ex.11.13, b.2). There are a few cases where $\cdot \text{~}\text{~}$ occurs on the penultimate note of a phrase,

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4. A further interesting but exceptional decoration of an essentially stepwise resolution occurs on I, 5^v (penultimate system, b.5).
 5. Given that the C2 and C3 parts in bar 5 of Ex.11.11 are equivalent to the G1 and C4 parts in bar 1, it seems likely that Charpentier intended $\cdot \text{~}\text{~}$ here too. The physical appearance of the sign in the C4 line, bar 1, is considered in Chapter 13, n.26.

but is approached or quitted by leap; an example on XI, 6^v involves both (Ex.11.14, b.5). Occasionally, $\cdot \text{w}$ is approached from the same note (Ex.11.15, b.3).

In a few instances in the vocal parts, the note bearing the ornament may be connected by a slur to the preceding one because it carries the same syllable. A typical example is seen in Ex.11.16 (b.5).⁶ More rarely, the note bearing the ornament may be connected by a slur to its note of resolution, again because of a shared syllable (Ex.11.17). That the slur is connected with underlay rather than the execution of the ornament is implied by the placement of the slur and ornament sign on different sides of the note in both these examples.⁷

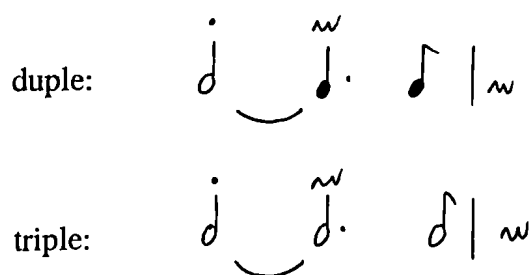
Where $\cdot \text{w}$ is placed on a single note, that note (together with any decoration of the resolution) most commonly takes up a whole or at least half a bar. Instances where the whole ornament takes up just one beat do occur, but are much fewer than where the ornament is found on 'long' notes. Some of these fall in otherwise normal contexts in the *leçons de ténèbres* (where there is a higher proportion of small note values anyway), though others appear in different genres.

Most instances where the ornament is placed on tied notes occur in vocal lines where the same syllable lasts for a value which cannot be shown by a single note. In the

6. Instances where this involves a written-out *port de voix* are discussed later.

7. This observation was made earlier about some examples of the *tremblement lié* (see p.324).

majority of cases the ornament as a whole (including the value of the note decorating the resolution, if there is one) takes up an entire bar of three or four beats. The dot is placed on the first of the tied notes. In triple time the wavy line usually appears on the second beat, while in duple time it occurs on the half-bar. The two most frequent rhythmic contexts in which the sign appears on tied notes are thus as follows:



Ex.11.18 (b.8) illustrates a variant on the first pattern while Ex.11.19 (b.7) is one of several in the time signature 3 which are equivalent to the second. In addition, there are a few examples in triple time where the dot falls on a note which takes two-thirds of the total value of the ornament (Ex.11.20, b.9). In a small number of cases where the whole ornament takes up two crotchet beats, the wavy line is placed on the second (Ex.11.21, last bar).⁸

In most examples where separate notes bear the two parts of the ornament, the placement of \cdot and \sim is comparable with their appearance on tied notes.⁹

Both parts of the ornament therefore almost always fall on a beat, the dot often

8. One exceptional example involving tied notes occurs on I, 3 (not surprisingly, in a *leçon de ténèbres*), where a crotchet is tied to a semiquaver; the dot appears on the former and the wavy line on the latter (last system, b.4).

9. Exceptions are discussed later in this chapter.



falling on a stronger beat than the wavy line.¹⁰ It was observed that examples involving tied notes tend to fall in vocal lines. Conversely, repeated notes bearing the ornament usually, though by no means exclusively, appear in instrumental lines.

It is from the simultaneous appearance of $\cdot \sim$ on held, tied and separate notes that we can find clues to interpretation. Before doing so, it is necessary to summarize the range of opinions expressed by commentators on the subject. Even more than with \sim , we find numerous conflicting suggestions. Scholars subscribe to one of four schools of thought, though even within these basic hypotheses there are a range of views about the precise execution of the ornament.

1. Long trill

The view that the sign denotes a long trill is expressed by Hitchcock (1954), Nielsen and Powell, in contrast with their suggestion that \sim alone indicates a 'short trill'.¹¹ The former two writers specify that the trill should begin on the upper note; Hitchcock's model is given in Ex.11.22.¹² Meanwhile, Powell speculates that Charpentier may have intended the trill to increase in speed and number of oscillations.

10. An unusual example occurs on IX, 2 (last system, b.2).

11. Hitchcock, 'The Latin Oratorios' (dissertation), i, 357; Charpentier, *Extremum Dei Judicium*, ed. Nielsen, Preface; Charpentier, *Vocal Chamber Music*, ed. Powell, p.xii; Charpentier, *Music for Molière's Comedies*, ed. Powell, p.xxiv.

12. Unfortunately, Hitchcock ignores the fact that the two signs are placed on the different notes of the tie in the manuscript.

2. Slide trill

In one of two written-out realizations in Hitchcock's edition of H414, the oscillations are prefaced by a slide, which falls on the beat (Ex.11.23a). Interestingly, there is no slide in the other written-out realization, where the trill simply begins with the upper note (Ex.11.23b).¹³ Hitchcock is not alone in associating the dot with a slide. De Nys writes that the dot indicates decoration 'by slide or fore-/back-fall', and the sign $\cdot \sim$ a combination of 'fore-/back-fall and trill', though he provides no written-out model.¹⁴

3. Preparation on a held note

In an edition of 1954 Guy-Lambert's written-out and ungrammatical realization indicates that the trill begins with a held preparation on the upper note (Ex.11.24).¹⁵ Ewerhart also subscribes to this theory.¹⁶ More recently, Lemaître (indicating the sign throughout his edition not as $\cdot \sim$, but as $_ \sim$) describes the ornament as 'un tremblement avec appui', drawing comparison with Rameau's *cadence appuyée* (Ex.11.25).¹⁷ Here, then, movement to the upper note occurs after the second beat

13. Charpentier, *Song of the Birth*, ed. Hitchcock, pp.28, 17.

14. Charpentier, *Messe à 8 voix et 8 violons et flûtes*, ed. de Nys, p.ix; precisely what de Nys has in mind by 'fore-/back-fall' is discussed on pp.410-11.

15. Marc-Antoine Charpentier, *O Beata Maria*, ed. Guy-Lambert, *Motets à la Vierge*, 6 (Paris: Musique Sacrée, 1954), p.1

16. Charpentier, *Vier Elevations* and Charpentier, *Sieben Motteten*, both ed. Ewerhart, Vorwort.

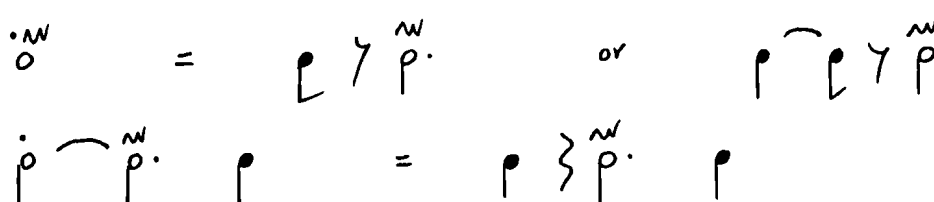
17. Charpentier, *Neuf Leçons de Ténèbres*, ed. Lemaître, Préface.

following a held main note. Käser appears to advocate this interpretation when he writes that 'der Triller nach einer gewissen Zeit stehen bleiben'.¹⁸

4. Detached preparation

One main hypothesis is that the preparation should be detached, though there are a range of opinions concerning both the pitch of the detached note and the extent of the detachment. In an edition pre-dating that cited earlier, Guy-Lambert's model realization indicates that the upper note is to be detached and then repeated to begin the subsequent trill (Ex.11.26).¹⁹ Other commentators imply that the detached note should be shorter than this, incorporating a rest into their written-out realizations.

Kolneder draws a comparison between Charpentier's sign and d'Anglebert's *Détaché avant un tremblement*.²⁰ He gives no indication whether the preparation is on the given or upper note, nor on how the trill itself should start:



Dunn refers not only to the similarity with d'Anglebert's ornament, but draws a

18. Käser, *Die Leçon de Ténèbres*, p.55. This is a study which seems to have been overlooked by subsequent scholars.

19. Marc-Antoine Charpentier, "*Antienne*" [*sic*] *Alma Redemptoris*, ed. Guy-Lambert, *Motets à la Vierge*, 3 (Paris: Musique sacrée, 1951), p.1.

20. Charpentier, *Te Deum*, ed. Kolneder, p.vii. D'Anglebert's ornament is discussed below.

further comparison with Foucquet's 'cadence or tremblement jetté' (Ex.11.27).²¹ He writes that the similarity between Charpentier's symbols and these ornaments may suggest that a similar interpretation was intended. In support of his argument, Dunn cites an example where Charpentier places the sign simultaneously on a held note in a vocal part and on two repeated notes in a doubling instrumental line (Ex.11.28).²² He concludes that the symbol must represent two successive ornaments, the dot applied to the first note and the wavy line to the second. He combines this with the idea of detached preparation and suggests a realization not unlike Kolneder's (Ex.11.29). In his case, though, the detached note is the given note while the trill begins with the upper note.

Essentially the same realization is suggested by Hitchcock in his edition of *Pestis Mediolanensis*, where he shows the ornament on two parts of a tied note (Ex.11.30).²³ Hitchcock advocates the detached preparation on earlier occasions,

21. Dunn, 'The *Grands Motets*', ii, pp.xix-xxi. Foucquet himself does not provide a realization (Pierre Claude Foucquet, *Les caracteres de la paix: Pieces de Clavecin, oeuvre P.^{er}* (Paris, 1751)), but the combination of his *aspiration* sign and explanation that the small note 'ne soit point appuyée' leads to the realization given by Brunold in *Traité des signes et agréments* (p.57). Unfortunately Dunn misquotes this realization; that given here is taken directly from Brunold. Brunold, meanwhile, misquotes Foucquet's model, showing the second of the small notes as a quaver; as shown here, Foucquet (p.6) gives both as semiquavers. Neumann's reproduction of Foucquet's ornament (*Ornamentation*, p.281) is also in error.

22. See Ex.11.39 for the original.

23. Charpentier, *Pestis Mediolanensis*, ed. Hitchcock, p.11.


though is imprecise about which notes are involved. In his edition of *Judicium Salomonis*, his vague model suggests that both the detached note and the first note of the trill are the given note (and thus that the oscillations involve the lower note):²⁴



In his edition of *Laudate Dominum* he dispenses with the rest, but instead states that the ornament 'may indicate a staccato attack on the note, then a second attack with the note trilled'.²⁵ Two model realizations appear in his foreword, surely mistakenly: one in the English version (a), the other in the German (b):



Together with his description of the 'staccato attack on the note', the implication in both cases is that the oscillations involve the lower auxiliary.

Another supporter of detached preparation is Barber. He draws a comparison between Charpentier's dot and 'the vertical stroke which Couperin places over the wavy line to indicate the *tremblement aspiré* ()'.²⁶ The realization of this

24. Charpentier, *Judicium Salomonis*, ed. Hitchcock, pp.ix-x.

25. Charpentier, *Laudate Dominum*, ed. Hitchcock, Foreword/Vorwort.

26. Barber, 'The Liturgical Music', i, 376-8. See also Aldrich, 'The Principal Agréments', ii, 233.

ornament (which Barber borrows from Aldrich) implies that the detachment should take place before the note bearing the sign (Ex.11.31). Although he suggests that in vocal music 'a slight separation of the notes' would be preferable to a breath, there still seems little obvious relationship between the Couperin model and Barber's suggested realization of Charpentier's ornament (Ex.11.32).²⁷

Finally, detached preparation is prescribed by Burke, who writes of the sign's appearance in the vocal lines of the *leçons de ténèbres*: 'it appears likely that the dot indicates some kind of glottal movement at the beginning ... of the *tremblement*'.²⁸

*

Some of the above suggestions, then, have been made on the basis of comparisons with signs used in the keyboard music of d'Anglebert and three younger contemporaries, Foucquet, Rameau and Couperin. Since ornamentation in keyboard music is undoubtedly idiosyncratic, we should be cautious about drawing parallels with ornaments occurring in Charpentier's vocal and instrumental music. A closer investigation of the signs in question further emphasizes the precariousness of

27. In any case, the context in which $\cdot \sim$ occurs here is both different from that in Ex.11.31 and unrepresentative of the context in which the ornament usually occurs in the autographs. Furthermore, in the three subsequent soundings of this same melodic phrase on IV, 51 of the *Meslanges* (both at pitch and in sequence) the note bearing the dot is tied to that with the tremblement. It seems probable, therefore, that a tie was also intended in Ex.11.32, which might in turn have implications for the realization of the ornament.

28. Burke, 'The Early Works', i, 110-11.

linking them with Charpentier's $\cdot \omega$.

D'Anglebert's ornament table in his *Pieces de Clavecin* includes both $\uparrow \omega$ and $\uparrow \text{)}$ as compound ornaments (Ex.11.33).²⁹ It is evident from the music itself that he also uses \uparrow independently of both ω and) . Thus far a parallel may be drawn with Charpentier, who uses both dot and wavy line either separately or together, and also uses the dot as part of other compound ornaments. However, the two components in d'Anglebert's table appear on consecutive notes of different pitch; this also seems the case where it appears in the pieces themselves.³⁰ In fact, I have located only one instance in this collection (repeated on the same page) where the two signs appear on notes of the same pitch (Ex.11.34, b.1, RH). Thus the general context in which Charpentier uses $\cdot \omega$ is considerably different from that in which d'Anglebert's symbol appears. A similar situation arises in the case of Foucquet's 'Cadence ou Tremblement jetté'. As can be seen in Ex.11.27 and in examples from his *Pieces de Clavecin* (see especially page 17), the detached note and the note with the wavy line are not of the same pitch.

Rameau's realizations of the 'tremblement avec appui' in his publications of 1706 and

29. Jean Henry d'Anglebert, *Pieces de Clavecin: Facsimile of the 1689 Paris Edition*, Monuments of music and music literature in facsimile, series 1, music 4 (New York: Broude, 1965). Each system of d'Anglebert's table begins with a treble clef, omitted in Ex.11.33.

30. See pp.6, 34, 40, 41, 91, 100, 104.

1724, are given in Ex.11.35a-b.³¹ Lemaître's suggested realization of Charpentier's ornament differs from Rameau's both in that he indicates preparation on the given note and sustains the held note over the next beat. Although other contemporary realizations of the equivalent ornament have a tied or dotted first note, it is always the upper one.³²

Barber's comparison between Charpentier's dot and Couperin's *aspiration* also raises questions. While the wavy line and wedge in Ex.11.31 appear separately in the ornament table of Couperin's *Premier livre*, I have found no reference in Couperin to the compound sign; indeed, it seems an invention by Aldrich (Barber's source of reference), who writes that 'the sign for the *tremblement aspiré* ... is formed by placing Couperin's sign for the *aspiration* over the wavy line'.³³ Where it appears by itself, Couperin's *aspiration* results in a shortening of the note bearing the wedge (Ex.11.36).³⁴ The equivalent sign in Rameau's music, the *son coupé*, has a similar effect on the note on which it is placed (Ex.11.37).³⁵ Thus, even combined with the trill, such a sign would surely not indicate that the previous note should be cut short,

31. Reproduced in Jean-Philippe Rameau, *Pièces de clavecin*, ed. Kenneth Gilbert, *Le pupitre*, 59 (Paris: Heugel, 1979), pp.1, 14.

32. See d'Anglebert, *Pièces de Clavecin* ('tremblement appuyé') and François Dandrieu, *Premier livre de pièces de clavecin* (Paris, 1724; 'cadence appuyée'); the latter is cited in Neumann, *Ornamentation*, p.270.

33. Aldrich, 'The Principal Agréments', ii, 233.

34. Example from François Couperin, *Pièces de clavecin, premier livre*, ed. Kenneth Gilbert, *Le pupitre*, 21 (Paris: Heugel, 1972), p.iii.

35. Rameau, *Pièces de clavecin*, ed. Gilbert, p.14.

as Aldrich and Barber suggest. In Ex.11.38 from Couperin's *6^{eme} Ordre*, the *aspiration* sign and wavy line appear on neighbouring notes, so some comparison could be drawn with Charpentier's $\cdot \omega$.³⁶ Again, though, the two elements do not occur on successive notes of the same pitch.

Given the generally exhaustive nature of his study, one might have expected Neumann to discuss Charpentier's use of $\cdot \omega$ and its relationship with similar ornaments. Instead, a question mark appears beside this sign in his glossary of symbols.³⁷ We might infer that he finds no obvious parallels with signs employed by other composers, and is aware of the dangers of equating Charpentier's sign with those found in the idiosyncratic context of keyboard music.

The present study reconsiders the interpretation of $\cdot \omega$ in the light of a comprehensive examination of the contexts in which it occurs in the autographs. Let us begin by returning to the example used by Dunn. Ex.11.39 (b.8) is one of a handful of examples where the following circumstances arise: $\cdot \omega$ on a held note in a vocal line (stave 3), while \cdot and ω respectively are placed on two repeated notes in a doubling instrumental part (top stave).³⁸ In a slightly larger

36. Reproduced in François Couperin, *Pièces de clavecin, second livre*, ed. Kenneth Gilbert, *Le pupitre*, 22 (Paris: Heugel, 1969), p.[ii].

37. Neumann, *Ornamentation*, p.604.

38. Other examples are located on XV, 7, XV, 28^v and XXVI, 45^v. See also XXIII, 4 (b.7), where the sign appears on two parts of a tied note in the vocal part and on a semibreve in doubling instrumental bass lines.



number of instances where the sign appears on a held note or two parts of a tied note in a vocal line, the dot is omitted from the doubling instrumental part, which contains only the wavy line on the second of two repeated notes (Ex.10.40, staves 1 and 4, b.4); on some occasions the note prior to that with the wavy line in the instrumental line is divided into two (Ex.10.41, compare staves 1 and 5, b.5).³⁹ These examples and others like them seem to confirm Dunn's observation that, when on a held note, the two parts of the ornament should apply to two parts of the note. This is also supported by a comparison of Charpentier's self-borrowings.⁴⁰ Here, the appearance of the sign on a held note in one version of a passage is synonymous with its appearance on two repeated notes (adding up to the same value) in another. Compare, for instance, Ex.11.42a (b.3) with Ex.11.42b (b.2) and Ex.11.43a (b.4) with Ex.11.43b (b.4); in the first of each pair the sign $\cdot \text{w}$ appears on a dotted crotchet while in the second the two parts of the symbol are placed on a separate crotchet and quaver.

However, the other aspect of Dunn's suggested realization - the detached preparation - is called into question by the number of instances in doubling instrumental lines

39. Examples comparable with Ex.11.40 are found as follows: VI, 32^v; IX, 15, 35; X, 23^v, 46^v; XII, 38^v, 46^v, 52, 47; XV, 10^v, 25, 73; XXII, 46; XXV, 16^v; XXVI, 44^v, 55^v. In a small number of cases where similar doubling lines lack the wavy line as well as the dot, it is feasible that Charpentier simply forgot to write it in: VII, 6^v; XII, 52; XV, 15^v; XVI, 32^v; XXV, 15, 49; XXVII, 4 (both in full score and partbooks). Examples comparable with Ex.11.41 occur on XII, 36^v; XXII, 52^v; XXV, 33^v; XXVIII, 34. In an example on XXVII, 4 the repeated notes are decorated.

40. See Chapter 10, n.27.

where there is no dot. It has been observed that Charpentier tends to use repeated rather than held notes in the instrumental lines. While this repetition of notes will automatically result in a little separation between them as they are each articulated, there is no indication in Ex.11.40, Ex.11.41 or similar examples that the first note is to be deliberately detached. If the dot in the simultaneous vocal line indicates a detached note, an equivalent dot is surely required in the instrumental line. As it is, there is nothing in these parts to suggest that the note preceding that with the wavy line should be played other than as written. This not only suggests that the dot in the vocal line does not indicate a markedly detached preparation, but also that it does not indicate preparation on the upper note.

Of course, this line of reasoning assumes that the instrumental parts in question are written out identically in the partbooks and score. That this might not have been so is suggested by a comparison of two points in the score of the *Mass Assumpta est Maria* with the equivalent passages in the instrumental *dessus* partbooks. Ex.11.44a (staves 1, 4 and 5, b.7) and Ex.11.45a (staves 1, 4 and 5, b.5) from the score are clearly comparable with Ex.11.40:  on a held note in the vocal line and  on the second of two repeated notes in the doubling instrumental line. Ex.11.44b (b.7) and Ex.11.45b (b.3) demonstrate what happens at these two points in five out of seven instrumental *dessus* partbooks: Charpentier supplies the dots missing in the score.⁴¹ Unfortunately, partbooks (which must be regarded as a more accurate guide than the score to what the performer was required to know in practice) do not survive

41. See also partbooks 15, 17, 18 and 19.

for similar examples in other scores, and so it is impossible to say whether this was the composer's usual practice; the fact that in the remaining two *dessus* partbooks of the Mass one or both of the dots are missing suggests that, as ever, Charpentier was not always consistent.⁴²

In any case, there is no shortage of further evidence which suggests that the dot signifies neither upper note nor detached preparation for the subsequent trill. Three examples in the *Meslanges* demonstrate that it does not indicate the upper auxiliary. In Ex.11.46 (b.3), Ex.11.47 (b.3) and Ex.11.48 (b.2), Charpentier inserts a grace note before the note(s) bearing the ornament. In each case, the fact that the small note is the note above implies that the following note (i.e. the note or part of the note affected by the dot) should be the main note. This is also suggested by a comparison of choral and doubling instrumental bass lines in the Mass *Assumpta est Maria*. In both the score and partbooks the former contain several instances of the ornament while the latter contain none. Two such instances are illustrated in Ex.11.49 (bb.4 and 8). If the voices began each of these ornaments with the upper note, there would be some uncomfortable clashes with the instruments. It seems improbable that this was Charpentier's intention.

Both upper note and detached preparation can be ruled out on the basis of the numerous instances where the dot and wavy line appear on two parts of a tied note. If the note with the dot was to be detached, Charpentier would surely have omitted

42. See partbooks 11 and 16.

the tie. And if the dot indicates that the ornament begins on the upper note, why did Charpentier not substitute that note for the first note of the tie? A comparison of three instances involving \cdot and \sim on tied notes in the score of the Mass *Assumpta est Maria* (Ex.11.50a, penultimate bar; Ex.11.51a, penultimate bar; Ex.11.52, b.5) with parallel passages in the largely non-autograph partbooks for Taille Grand Coeur' (no.3) and 'Basse G C' (no.10) (Ex.11.50b, penultimate bar; Ex.11.51b, last bar; Ex.11.52b, b.5) corroborates the claim that the dot has no bearing on articulation nor indicates the upper auxiliary. While the replacement of \sim by \times in the latter examples will be discussed in Chapter 14, it can be observed here that the omission of the dot suggests that the copyist considered it redundant. And since there is evidence that Charpentier was involved in preparing these parts,⁴³ he undoubtedly approved this transcription of his ornaments. The single instance of the ornament that occurs in the autograph of *Panis Angelicus* (H243) receives the same treatment in the edition which appears in *Motets mêlés de symphonie, composez par Monsieur Charpentier* (Paris, 1709); as a comparison of bar 4 in Ex.11.53 and Ex.11.54 suggests, the publisher evidently felt it unnecessary to reproduce the dot.⁴⁴

43. See p. xvii.

44. *Motets mêlés de symphonie* comprises twelve of Charpentier's *petits motets*; it was published after the composer's death by his nephew, Jacques Edouard. Only four of these pieces survive in autograph form (all in the *Meslanges*): H22, H243, H268 (a variant), H419.

A further clue (provided by Charpentier himself) that the dot simply draws attention to main-note preparation and may, in some contexts be superfluous, is gained by a comparison of bars 9 and 16 of Ex.11.55, parallel points in two phrases with the same melodic contour. The need to accommodate two syllables of text in bar 16 enables Charpentier to demonstrate in longhand that the trill itself should begin halfway through the bar after a held preparation on the main note. It seems likely that this is also his intention in bar 9; but since the single syllable of text here is set to a single note, it is necessary for the delayed start of the trill to be indicated in some other way - by prefacing the wavy line with a dot. Similarly, in bar 22 Charpentier wishes to indicate that the trill should begin halfway through the minim. It is always possible that Charpentier supplied a dot in bar 16 of the (lost) performing part. But the evidence presented hitherto suggests that, even if he had, its function would have been cautionary rather than essential.

It appears, then, that the whole sign simply indicates what Neumann terms a 'supported main-note trill', a common formula among contemporary French composers.⁴⁵ Of the scholars cited above, only Lemaître and Käser reach this conclusion.[⇒] In Charpentier's case, the sign appears on a held note, tied notes or two repeated notes to clarify two stages of the ornament which may be summarized as follows:

45. Neumann, *Ornamentation*, p.272.

1. Main-note preparation

Where the ornament appears on a single note, this involves playing and holding the given note before beginning the trill. Where the two parts of the sign appear on tied or repeated notes, this involves playing and holding the note with the dot. In instances of the latter the purpose of the dot is to draw attention to the note preceding the trill as an integral part of the ornament. With this knowledge, the musician may adopt a particular interpretative approach, perhaps 'leaning' into the trill that follows.

2. Trill on the second note or second part of the note

Where the wavy line appears on the second of two repeated notes, it seems probable that the oscillations start with the upper note, on the beat. This may also be the case where the trill occurs part-way through a held or tied note, though it is also possible that the preparation could be suspended across the beat and movement to the upper note delayed, as Lemaître suggests (Ex.11.25).

In many cases, a third stage in the realization is indicated by a written-out *liaison* or some other decoration of the resolution. Where these 'extras' do not appear in the score, they may have been routinely supplied by the performer.⁴⁶ This is suggested by comparing Ex.11.56a (b.3) with two later versions of the same passage, Ex.11.56b (b.3) and Ex.11.56c (b.3). In the two latter instances Charpentier supplies a *liaison* lacking in the former. A similar comparison can be made between Ex.11.57a (b.4) and Ex.11.57b (b.3).

46. See pp.319-21.

At this stage, we may be justified in drawing a comparison between Charpentier's ornament and one from an unexpected source: a treatise by Francesco Geminiani.⁴⁷ Geminiani describes two types of trill under the heading 'Tratten.^{to} sopra la Nota' (Ex.11.58). In the first of these, the main note is held, then followed by a trill ending with a turn (a 'trillo composto'). In the second, the held note falls at the end, corresponding to the reversed ordering of the two parts of the sign. Geminiani writes of the importance of these 'holds' in making the given note 'heard':

It is necessary to use this [design] often; for were we to make Beats and Shakes continually without sometimes suffering the pure Note to be heard, the melody would be too much diversified [i.e. distorted].

On the face of it, this comparison may appear far-fetched. But could it be that Geminiani's ornament is a late survival of a largely unwritten practice that dates back to Charpentier's student days in Italy?

• ω used in conjunction with the written-out *port de voix*

It was mentioned earlier that on a few occasions • ω accompanies Charpentier's written-out *port de voix*, as in Ex.11.59 (upper two voices, system 1, bb.9-10 and system 3, bb.7-8).⁴⁸ Since the *port de voix* was routinely followed by a *pincé*, it might be argued that Charpentier uses the sign in this context to draw attention to the whole ornament: *port de voix* (represented by the dot) and *pincé* (represented by the

47. Francesco Geminiani, *The Art of Playing on the Violin* (London, 1751; repr. London: OUP, [1952]), pp.7, 26.

48. Other examples are located as follows: partbooks of *Les arts florissants*, 'La Paix', f.2 and 'L[']Architecture', f.2; I, 6^v, 59^v; IV, 18, 21^v; V, 12^v, 13 (see Ex.11.60).

wavy line). Given that the dot has been shown to indicate or draw attention to a held main note, it might also be suggested that its function here is to indicate that the *port de voix* should be held across the bar-line, though there is no evidence to support this hypothesis. It is perhaps more likely that, as in other contexts, the wavy line denotes a trill. The fact that the sign occurs in only a minority of instances where Charpentier writes the *port de voix* may suggest that it is used where a non-standard performance of the ornament is desired. And it seems plausible that Charpentier used $\cdot \omega$ in contexts where he specifically wanted the *port de voix* to be concluded with a trill instead of the routine *pincé*. Clearly, a trill following a *port de voix* will begin on the main note, since approach will be from below. Completing the *port de voix* with a trill rather than a *pincé* makes particular sense in three instances where, as in Ex.11.60, the note involved resolves down a step.⁴⁹

Charpentier's sign occurs in conjunction with a more unconventional *port de voix* on at least one other occasion. In Ex.11.61 (bb.2-3), the notes bearing the dot and wavy line are of the same pitch and tied across the beat.⁵⁰ Here, then, the sign falls on the note following each *port de voix*, as it does in the more straightforward examples discussed above, though in this case we are told precisely which proportion of the note is 'affected' by each component of the ornament. That the dot is dispensable is suggested by its absence from the otherwise identical version of this passage

49. See also IV, 18 and V, 12^v.

50. Although in the first instance the tie is missing it was probably intended, given what happens in the sequence and in an identical passage (except for the dots) on IV, 39 (see Ex.11.62).

appearing on IV, 39 (Ex.11.62). The most likely explanation is that the dot simply confirms what is written: that the given note should be held before giving way to a trill (not a *pincé*) on the first beat of a new bar. If this is the case, it surely supports the trill with main-note support interpretation for Exx.11.59-60 and comparable examples.

The sign occurs in a similar context on two further occasions, illustrated in Ex.11.63 and Ex.11.64 (bb.4-5). In each case, however, ambiguity surrounding the pitch of the note before the bar-line makes it unclear whether the two components of the sign are on a tied note or on two notes a semitone apart, slurred together because they share the same syllable. In Ex.11.63, all previous notes in the bar required to be sharpened are marked as such (even repeated notes), which might suggest that the last should be read as a natural. The possibility that this could have been Charpentier's intention and that it might explain why he used the dot is discussed in Chapter 15. However, the idea that the last note in each bar should be sharpened is suggested by a comparison with Ex.11.65 and Ex.11.66; the former is a reworking of Ex.11.63 while the latter is similar to Ex.11.64. In both instances the last note in the bar is undoubtedly sharpened and tied across the bar-line. It might be assumed, then, that this interpretation should be adopted in Ex.11.63 and Ex.11.64, in which case, the sign $\cdot \text{w}$ occurs on two parts of a tied note as in Ex.11.61 discussed above.

Exceptional instances where $\cdot \sim$ appears on successive notes

A number of examples where the two components of the sign fall on separate successive notes of the same pitch remain to be discussed. In these instances, unlike those seen earlier, the dot is placed on a short note which acts as an anticipatory note before the following longer one (often only slightly longer); the value of the latter is usually a quaver or dotted quaver (or dotted white semiminim in $\text{♩}3/2$).⁵¹ In nearly all cases, the note with the wavy line falls on the beat while the note with the dot, which is always approached by step, is 'tucked in' just behind.⁵² Typical in this respect is Ex.11.67 (b.3) which, like all but three other instances of $\cdot \sim$ in this context, is from a *leçon de ténèbres*. The majority occur in the earlier sets in Volumes I and IV, with single examples occurring in H136 (XXIII, 48^v) and H143 (XXV, 43). One of the remaining examples occurs in H173, located in close proximity to the *leçons* in Volume IV (IV, 5). The other two appear in isolation: one in the Guise pastorale *La couronne de fleurs* (H486, VII, 45^v), the other in the partbook of the Mass *Assumpta est Maria* allocated to the choirboy Bruslart.

All except two of these examples occur in the course of rhythmically complex vocal melismas.⁵³ In many cases, the final syllable(s) of the word involved coincide(s)

51. On two occasions in this context, dot and wavy line are placed on notes of the same length (semiquavers): IV, 18^v (b.1), 20 (b.2). The appearance of the wavy line on a crotchet on I, 59^v (Ex.11.70, b.12) is also exceptional.

52. Instances where \sim does not fall on the beat are isolated: IV, 24^v, 32; XXV, 43.

53. See I, 1^v (b.1), where it occurs in both instrumental *dessus* lines (Ex.11.77).

with the resolution of the trill, as in Ex.11.68 (bb.4-5). Where the melisma itself is on the final syllable, it ends just after the ornament (Ex.11.69, bb.4-5). In a couple of instances the resolution involves new words (Ex.11.70, bb.12-14).⁵⁴ In other examples there is a break in the melisma, either indicated by a rest (Ex.11.71, b.2) or signalled by the repetition of the syllable (Ex.11.72, bb.5-6). At other times, this break may simply be implied by the phrasing within a melisma (Ex.11.73, b.4). As the foregoing examples demonstrate, the note with the wavy line is often followed by a note of *liaison* with the following one, or by the termination figure illustrated in Ex.11.69.

The frequent appearance of the dot on demisemi-quavers rules out any remaining notion that it indicates detachment from the following note. And once again, the idea that the dot is inessential rather than vital is suggested by comparisons between identical or similar passages. For instance, a dot appears in Ex.11.74 (stave 3, b.2), from *La couronne de fleurs*, but not in the earlier version of the passage in *Le malade imaginaire* (Ex.11.75, system 2, stave 3, b.1). It occurs in Ex.11.76a (b.7), from the 'dessus de recit' partbook of the *Mass Assumpta est Maria*, but not in the equivalent passage in the score (Ex.11.76b, b.6). A dot occurs in bar 1 (both instrumental *dessus*) and bar 6 (G2) of Ex.11.77, but is omitted from other instances of the same figure found on these two systems (instrumental *dessus* I, b.8; G2, b.13; both

54. See also Ex.11.74.

instrumental *dessus*, b.15).⁵⁵ Of course, it is possible that these 'missing' dots are all the result of Charpentier's inconsistency. But the fact that he could dispense with them suggests that they are an optional 'extra'. The most plausible explanation here, as in other places where dot and wavy line appear on two repeated notes, is that the dot does not signify a specific technical device but prepares the performer psychologically for the subsequent trill. It draws attention to the preceding note, giving the performer the opportunity to 'feel it' as part of the ornament and to articulate it accordingly. Having drawn attention to the context in which the trill occurs (i.e. preceded by a sounding of the main note), the dot may also be confirming that the subsequent oscillations will start on the upper auxiliary. The placement of \cdot and \sim on successive notes in these melismatic passages may also function as a visual aid; these vocal lines are littered with short notes, often grouped in a way that is difficult to read. It would be easy to be caught out by two consecutive notes of the same pitch.

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In brief, in whatever context Charpentier uses the sign $\cdot \sim$ in the autographs, it seems most likely that it should be interpreted as a trill with a preparation on the given note. While the preparation is sometimes written as a separate note, there is



55. Compare also the following nearly identical passages: IV, 34 and IV, 52 ('meam'); IV, 53 and IV, 36 (-am'); IV, 47 and IV, 30 ('Sion'). In the first of each pair, a dot is placed on a short note preceding the wavy line; in the second, the dot is omitted.

no evidence to suggest that it should be markedly detached in the manner that some commentators have suggested. The fact that this conclusion is certainly not the majority view of existing (albeit dated) commentaries clearly justifies the present study.

Chapter 12

Ornamentation: and



While less common than  , the sign  nevertheless occurs in all but one volume of the *Meslanges*.¹ Most examples occur in instrumental lines, commonly though not exclusively in *dessus* parts. The context in which most of these instrumental examples are found may be summarized as follows:

1. The note on which the sign is placed is followed by a written-out termination which resolves upwards:

i.e.



2. Approach to the note with the sign is usually from the same note, often in the form of an anticipation (Ex.12.1, stave 1, b.5 and stave 3, b.3; Ex.12.2, b.2). Numerous other examples involve approach by step, either from above (Ex.12.3, b.3) or below (Ex.12.4, b.2); the former is often decorated by means of an *échappée* (Ex.12.5, b.6). In a few instances, otherwise 'conventional' examples in instrumental lines are approached differently: from a third above (Ex.12.6, last bar),² from a fifth above (Ex.12.7, b.4) and following a rest (Ex.12.8, b.8).

1. There are none in Volume XVI.

2. See also V, 53 (system 3, b.2).

3. The note bearing the sign and the subsequent termination have one of the following rhythmic patterns:



Exx.12.1, 5-8




Exx.12.2-4


A few examples in the time signatures $3/2$ and $\text{C}3/2$ have the equivalent rhythmic patterns in either 'normal' or void notation (Ex.12.9, b.2; Ex.12.10, b.3; Ex.12.11, b.7; Ex.12.12, b.7). And Ex.12.13, from an obligato *viole* part in a *leçon de ténèbres*, is a variant in the time signature *C* using smaller note values (b.2).

Only in a handful of cases where the sign occurs in an instrumental line is there no written-out termination. In all but one of these instances the note on which it is placed (a minim) resolves upwards, as in examples seen above (Ex.12.14, b.2 and Ex.12.15, both instrumental *dessus*, b.5 and last full bar).³ In Ex.12.16 (stave 2, b.4), though, the context is different. This, together with the fact that a single wavy line appears in an equivalent place in the next bar (see stave 1), may suggest that the double wavy line is a mistake; Charpentier may have added a second wavy line after


3. The instance of \approx in the vocal line in the first bar of the latter example will be discussed in due course.


deciding that the first was unclear; the score at this point is cluttered.


All vocal examples of  occur in the course of melismas in solo lines, several of them in the *leçons de ténèbres* in Volumes I, IV and V. Other isolated vocal examples occur in six works which, between them, date from across Charpentier's composing career. Three of these were destined for the Guise musicians (H339, H345, H496), one for the Comédie-Française (H495), and one for the Port Royal convent (H226); the sixth (H173) occurs in close proximity to the Volume IV set of *leçons de ténèbres* and is similarly scored, and thus, like the *leçons*, possibly intended for the nuns of Abbaye-aux-Bois.

In a few of the vocal examples we find the same written-out termination and rhythmic and melodic pattern found in the majority of instrumental examples (Ex.12.17, b.4 and Ex.12.18, b.3). In some cases, there are minor deviations. In Ex.12.19 (b.5), for example, approach is from a third above. On I, 59^v (Ex.12.20, b.7) and IV, 54^v (Ex.12.21, b.3)  appears on the second of two tied notes.⁴ In Ex.12.22 the termination incorporates a written-out *port de voix*. On IV, 42 and 44^v, the rhythmic pattern illustrated in Ex.12.13 appears in the vocal lines (Ex.12.23, b.2 and Ex.12.24, b.2). In Ex.12.25 (b.3), the sign appears on a semiquaver and is followed by a termination also comprising semiquavers.

4. See also Ex.12.26.

A few other vocal examples lack the usual termination, though in most cases the ornamented note still rises to the note above. Instances of  in the vocal line on VIII, 23 which are comparable with the instrumental examples [Ex.12.14](#) and [Ex.12.15](#) will be discussed in due course. Other examples can be seen in [Ex.12.26](#) (bb.2 and 3, where the termination is inverted), [Ex.12.27](#) (b.5) and [Ex.12.28](#).⁵ There are only a couple of cases where the note following the ornament is not the note above. In the vocal line in the first bar of [Ex.12.15](#), the sign falls on an off-beat quaver and is followed by a repetition of the same note bearing the single wavy line. [Ex.12.29](#) (b.3) is a further instance where the sign occurs on a semiquaver.⁶

The realization of this ornament has been considered by some commentators, most of whom suggest that it indicates a trill of some sort. Hitchcock's misleading transcription of one example as a long wavy line has already been noted.⁷ In addition to the rather ambiguous suggestion that the sign  represents 'a trill whose speed varies according to the length of the note affected', Barber states that Charpentier may have used two wavy lines instead of long one to avoid confusion with the short wavy line. He does acknowledge, however, that the sign is 'almost invariably followed by a termination'.⁸ More recently, Lemaître seems to agree with


5. An example comparable with [Ex.12.27](#) is discussed later (see [Ex.12.53a](#)), together with two other instances of  ; in these examples it is possible that Charpentier deliberately placed the sign part-way through the note.

6. It is noteworthy that [Ex.12.25](#) occurs later on the same page.

7. See p.311.

8. Barber, 'The Liturgical Music', i, 375-6.

the long trill idea, drawing a comparison with a sign used by Purcell (\cong) and concluding that 'nous n'avons pu identifier ce signe qu'au tremblement continu'.⁹ His model realization, in which he places the sign on a crotchet, is reproduced in Ex.12.30.

Lemaître, however, fails to mention the written-out termination. And the long trill hypothesis is flawed in that, as demonstrated earlier, Charpentier's sign often falls on quavers. Although this is noted by Dunn, his statement that 'it must have been an ornament of very short duration, since it always appears on a short note' is obviously inaccurate (see, for example, Exx.12.14-15).¹⁰ Other suggestions are made by Rose, who speculates that it indicates a lower mordent,¹¹ de Nys, who proposes a mordent or trill,¹² and Burke, who writes that it might signify a *double cadence*;¹³ the latter term may be interpreted in a number of ways, but Burke presumably has in mind a trill with a two-note suffix.¹⁴ Käser likewise uses this term for Charpentier's , adopting the German equivalent, 'Doppeltriller'; he comments that the intended

9. Charpentier, *Neuf Leçons de ténèbres*, ed, Lemaître, Préface.

10. Dunn, 'The Grands Motets', ii, p.xix.




11. Rose, 'Marc-Antoine Charpentier's *Première Leçon du Vendredy Saint*', p.59, n.31.

12. Charpentier, *Messe à 8 voix et 8 violons et flûtes*, ed. de Nys, p.ix.

13. Burke, 'The Early Works', i, 102.

14. Neumann, *Ornamentation*, p.582.

ornament may range from a simple turn to a more elaborate trill.¹⁵ Neumann fails to explain Charpentier's symbol, again contenting himself with a question mark beside the sign in his glossary.¹⁶ One further view is that expressed by Hitchcock in his doctoral dissertation (1954). He suggests that when the ornament appears above a stave on which there are two instrumental parts playing the same rhythm, 'each of the instruments should make a short trill on the note affected'. He adds that where the sign occurs over a stave bearing a single part 'its meaning remains elusive'.¹⁷ He makes no reference to the termination figure.







Like the long trill idea, this latter theory loses credibility when one engages in an exhaustive study of where this sign occurs in the autographs. The number of instances of  on staves carrying a single part far outweighs the number of examples where it could possibly apply to two parts sharing a stave. And why, if in the last bar of Ex.12.31 Charpentier intended what Hitchcock suggests, did he write  in both instrumental parts on the repeat of the passage (Ex.12.32, b.4)? It seems likely that  was omitted from the upper part in the first instance either through carelessness or lack of space on the score. Indeed, the latter probably explains the absence of the sign from the previous bar in Ex.12.31; one is provided in the equivalent place in Ex.12.32 (b.3). There are also a sufficient number of examples like Ex.12.33 to pour further doubt upon this theory; here, single wavy


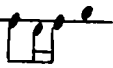







15. Käser, *Die Leçon de Ténèbres*, p.56.





16. Neumann, *Ornamentation*, p.604.






17. Hitchcock, 'The Latin Oratorios', i, 357.


lines are carefully marked in each individual part in bars 4 and 6, above and below the shared stave.

Clues to realization can be gleaned from a comprehensive survey of the contexts in which Charpentier's sign occurs. Let us confine ourselves, first, to examples that occur in the standard context. In several instances a comparison may be made between instrumental lines incorporating  and the vocal lines which they are doubling. In Exx.12.34-36 the sign  followed by a termination in the *dessus* instrumental lines occurs simultaneously with  and no termination in the *dessus* vocal lines (Ex.12.34, staves 1 and 4, b.11; Ex.12.35, staves 1 and 4, b.4; Ex.12.36, b.5). To these examples we may add a number of instances where Charpentier writes , but where we might expect to find , not just because of the written-out termination, rhythmic pattern and melodic shape, but because  occurs nearby or even simultaneously in the same contexts:

1. Ex.12.37 The sign  is used in bar 2 and on the third instance of  in bar 3; earlier in bar 3 where the figure is identical,  is used.
2. Ex.12.38, *dessus* II On an exact repeat, Charpentier replaces  used in the first instance (b.3), with  (b.15).
3. Ex.12.39 The sign  in the second part in bar 4 is clearly at odds with  in the upper part at the same point and in both *dessus* parts in adjacent bars.
4. Ex.12.40, b.4 and Ex.12.41, b.2 Charpentier uses  in the upper *dessus* line, but  in the lower part, despite the identical figure.

5. Ex.12.42, C1, system 2, b.3 and G1, system 2, b.5. These two parts are in close imitation. While  appears in the latter,  occurs in the equivalent place in the former.
6. Ex.12.43a, b2; Ex.12.43b, b.2. A comparison of these nearly identical passages from the *leçons de ténèbres* demonstrates Charpentier's use of  and  in the same context.¹⁸

Such discrepancies between practically identical lines suggest that there is no real difference between  and . It is feasible that Charpentier habitually (though inconsistently) used the latter specifically where the trill was to end with a rising termination. Since this termination is usually written in anyway, the sign could simply be intended to function as a warning device. The use of a sign to draw attention to what is actually already written in the music, perhaps in order to influence the performer's delivery of a particular figure, has already been suggested in the case of Charpentier's superscript dot.¹⁹ So in Exx.12.34-36, where  and  respectively occur simultaneously in vocal and doubling instrumental lines, both singers and instrumentalists may well be required to trill in the same way. But, as indicated by both  and the written-out termination, the instrumentalists are to end their trill with the given suffix. The omission of this termination from the vocal parts may be connected with the fact that it is 'instrumental' rather than vocal in

18. In another version of this passage (IV, 20^v - H98) Charpentier also uses  but prefaces it with a superscript dot.


19. See Chapter 11.


nature. However, as has been demonstrated, this figure is not entirely absent from Charpentier's vocal lines and it is plausible that vocalists would have improvised such terminations anyway.



Another possible distinction between the trills indicated by \sim and \approx may be that the latter specifically indicates an upper note start. The fact that many examples of \approx are approached from the same note strongly suggests that the ornament will start on the upper auxiliary. So too does approach via an *échappée* or from a third above, shown earlier to be recurrent methods of approach. The fact that a trill indicated by a single wavy line may begin on the upper note²⁰ would explain why Charpentier sometimes writes \sim where the context suggests that he could have used \approx . A further example of this is revealed by comparing score and autograph partbooks of the Mass *Assumpta est Maria*. The ornament \approx appears twice in the score (Ex.12.44a, b.10; Ex.12.45a, b.3). However, on both occasions in the six instrumental *dessus* partbooks which correspond with the version of the work in the score we find only \sim (Ex.12.44b, b.10; Ex.12.45b, b.12).²¹ If this was a mistake, it would surely not have been made so consistently. As it is, \sim suffices, perhaps because the context already suggests an upper note start, and the termination is already written out.

20. See Chapter 10.


21. See parts 14-19.





Let us consider next those few occasions where Charpentier writes the double wavy line but provides no termination. It is possible that the sign here indicates that performers should end the trill by supplying the termination themselves. That certainly seems the most logical interpretation of the ornament in the vocal line on VIII, 23, especially when this is compared with the accompanying obbligato instrumental lines (Ex.12.46). It seems likely that bars 2-4 and 12-14 in the vocal line are intended to be performed as bars 10-12 in the second instrumental *dessus* line, where the termination figure is written out after each  (the same line is subsequently given to the first instrumental *dessus*, though the double wavy line is missing, surely mistakenly, from the second dotted crotchet).²² Perhaps the reason the termination is not included in the vocal line is in order not to obscure the basic line itself.

The addition of the rising termination by the performer also seems likely in Exx.12.14-15. And, despite the smaller note values, it is possible to interpret the instances of  in Exx.12.26-28 in this way. That leaves just a couple of examples where the note following the ornament is not the note above and so cannot be realized according to this interpretation (Ex.12.15, b.1; Ex.12.29, b.3), though even here it is possible to see how a rising termination could be incorporated. These exceptional examples are not numerous enough to undermine the present argument.











22. The appearance of  rather than  in bar 2 of the vocal line is a further instance of the apparent interchangeability of the two signs.


• 

On over 50 occasions in the autographs the sign  is preceded by a superscript dot. Some 40 examples occur in the *leçons de ténèbres* located in Volume IV of the *Meslanges*, while three instances occur in the *leçons* in Volume I. The remaining few appear in isolation in six other volumes of the *Meslanges* and (in one case) the volume Rés. Vmc. Ms. 27. In around two-thirds of these examples the sign appears on a single note (Ex.12.47, last bar). In other cases, the two components of the sign occur on consecutive notes of the same pitch (Ex.12.48, b.1). A handful of instances where dots appear on either side of the double wavy line are discussed in Chapter 14.

Conclusions drawn so far about Charpentier's other ornament signs enable us to speculate about the interpretation of • . In the present thesis it has been argued that, where •  falls on a single note, the dot indicates that the main note should be sounded and held before the oscillations begin part-way through the note.²³ It has also been suggested that  denotes a trill beginning on the upper note and ending with a (usually written-out) termination. Thus we might conclude that where •  occurs on one note, it should be interpreted as follows: the main note sounded and held, then followed by a trill with an ascending termination.

23. See Chapter 11.

Only four 'modern' commentators acknowledge the existence of this ornament. Barber merely notes that Charpentier uses dots before and after  as well as ,²⁴ while Burke includes  in a list of signs and makes general suggestions about what Charpentier's dot might denote.²⁵ Lemaître, meanwhile, provides a specimen realization (Ex.12.49).²⁶ He describes the ornament as a 'tremblement continu avec appui' and draws a comparison with Purcell's sign . Like the sign ,  is represented in Lemaître's edition, for some unexplained reason, as , a short horizontal line replacing Charpentier's dot. As in his discussion of , Lemaître makes no reference to the termination which frequently also accompanies the sign . As noted, though, he does seem correct (bearing in mind the contextual evidence examined so far) in claiming that Charpentier's dot indicates an *appui* (a holding) of the given note. Although Käser does not spell out a particular interpretation of , his description of the separate components (the dot indicating an undecorated note, the double wavy line a 'Doppeltriller') implies a realization along the lines described earlier.²⁷




The present study examines the context in which examples of  normally occur in order to test this suggested interpretation. Let us begin with those instances where




24. Barber, 'The Liturgical Music', i, 371.

25. Burke, 'The Early Works', i, 102, 111. His suggestions about Charpentier's superscript dot are considered on pp.410-11.

26. Charpentier, *Neuf Leçons de Ténèbres*, ed. Lemaître, Préface.

27. Käser, *Die Leçon de Ténèbres*, pp.56-7.

the whole ornament is placed on one note. All but four of these occur in vocal lines, mainly melismatic. On most occasions the note bearing the ornament is approached from below (Ex.12.50), though in a few cases approach is by leap (Ex.12.51, b.3), or from the note above following the lower note (Ex.12.52, b.4). The frequency of approach from below and instances of approach by leap certainly suggest that the dot indicates the preliminary sounding of the given note before the trill. It may be significant that while many instances of  alone are preceded by a note of anticipation, no examples of  on a single note are approached in this way. Since it was suggested earlier that the anticipatory note implies an upper note start to the ornament , its absence here further supports the idea that the oscillations begin after the main note has been sounded. Again, then, this might confirm that the purpose of the dot is to prevent the performer from going straight to the upper auxiliary.

At this point, attention should be drawn to three instances where Charpentier may have attempted to indicate the same thing without recourse to a superscript dot. In Ex.12.53a (b.2) the sign  appears to be placed not above the note head, but above the dot of addition. It will be remembered a few examples of  in this context (all in Volume I) were identified earlier.²⁸ It was suggested then that the displacement of the wavy line might be another method of indicating that the main note should be held before the oscillations begin, just as is indicated elsewhere by . That this is the case with the double wavy line in Ex.12.53a is confirmed

28. See p.317.

by Charpentier's reuse of the same passage in two later settings of the same *leçon de ténèbres*, H98 and H108: at the equivalent points in Ex.12.53b (b.4) and Ex.12.53c (b.3) the double wavy line is indeed prefixed by a dot. Two further instances in which the double wavy line appears to be placed after the note occur in Ex.12.54 (b.4) and Ex.12.55 (b.4). Here, though, we cannot be sure that the misplacement was deliberate; in the former, for example, the tie may have prevented Charpentier from placing the sign above the note itself. On the other hand, it is not impossible that Charpentier used this as an alternative method of indicating a held main note before the subsequent trill and termination.

Many examples of $\cdot \text{wavy}$ on a single note are followed by a written-out ascending termination of the kind seen in the earlier discussion of wavy . In most cases, the following figure is involved (Ex.12.47 and Exx.12.50-52):




But in a few cases, as in Ex.12.56 (b.1), we find:





Variations on the first of these patterns involving longer and shorter note values are illustrated in Ex.12.57 (b.5) and Ex.12.58 (b.6) respectively. In a further variant,

Ex.12.59 (b.3), the termination begins on the beat and not on an upbeat; in Ex.12.60 (b.3) the termination starts from the same note as that bearing the ornament rather than from the note below. To this list of variants we might also add the example in Ex.12.61 (b.3), despite the fact that the dot and double wavy line seem to be placed on two consecutive notes. Given the following observations, it seems likely that Charpentier has made a copying error and that both components of the ornament are intended to fall on the semiquaver: the semiquaver is succeeded by a rising termination; the rhythmic and melodic pattern formed by the semiquaver and the termination is comparable with Ex.12.56 (though involving shorter note values); in other instances where the dot and double wavy line fall on successive notes, two notes of the same pitch are involved (see later); there are no other instances where Charpentier places the double wavy line on a demisemiquaver.

Other examples (notably most of those not found in the *leçons de ténèbres*) completely lack the termination. But in every case the succeeding note is the one above, suggesting that the performers could supply the termination themselves. This seems feasible in a few cases comparable with Ex.12.62 (b.6) and Ex.12.63 (system 2, b.2), where the sign occurs on a minim and dotted minim respectively.²⁹ In the latter, a termination would provide a suitable link to a written-out repeat of the melody, this time with a fully-scored accompaniment. In other instances, the upper note that follows the one with the ornament falls on the half beat (Ex.12.64, b.4,

29. See also IV, 20^v and XXIV, 31^v (involving a minim) and IV, 57^v (involving two instances of  on semibreves).

Ex.12.53b, b.4 and Ex.12.53c, b.3), though this would not preclude the addition of a termination by the performer. In Ex.12.65 (b.3, two examples) and Ex.12.66 (last bar) this same pattern occurs, but involves note values which are half as long; again, a termination could be added by the singer, though there is less time here than where the sign falls on a dotted crotchet.

All but two of the examples where the two parts of the sign are placed on separate notes occur in the course of vocal melismas.³⁰ All instances are found in *leçons de ténèbres* and include the written-out termination. In most cases, the note bearing the double wavy line is a quaver (as in Ex.12.48), though in a couple of instances it is placed on a dotted crotchet (Ex.12.67, last bar). The superscript dot most often occurs on a semiquaver or demisemiquaver, tucked in just before the beat; thus the note of anticipation seen in many instances of  reappears, but now carrying the dot (Ex.12.68, b.2 and Ex.12.69, last bar). These instances are comparable with some examples of  described earlier (also mostly in *leçons de ténèbres*), where it was suggested that the purpose of the dot was to warn that the ornament begins not on the beat with the trill, but before the beat with the preparatory note.³¹ It was also suggested that dots in these contexts may provide some assistance for the performer in reading the rhythmically complex lines.

30. The exceptions, occurring in an instrumental line on I, 59^v, can be seen in Ex.12.76 (bb.3, 14).

31. See pp.348-50.

In a few cases, though, the dot preceding the double wavy line is attached to a longer note and, like that with the double wavy line, falls on the beat in a context again similar to examples of $\cdot \sim$ discussed earlier (Ex.12.70, b.2 and Ex.12.71, b.4). In another example, a tied note is involved (Ex.12.72, b.3), providing further support for the view that the dot does not indicate detachment. Again, in each case, the dot seems to draw attention to the written-out preparation of the ornament.

Of course, there are a handful of variants on these 'usual' patterns. In Ex.12.73 (b.4), the two notes involved are both quavers, though that with the dot still functions as a note of anticipation.³² In Ex.12.74 (b.2), the note with the dot falls on the beat, that with the double wavy line on the half-beat. The two instances in Ex.12.75 (last bar) are also unusual in that the two components of the sign are placed on consecutive semiquavers; they clearly call into question once again any suggestion that \sim (irrespective of what the dot denotes) indicates a long trill.³³

Several examples were noted earlier where \sim and \sim seem to be interchangeable. It is noteworthy that in Ex.12.76, where the vocal part and



32. Another possible instance may be found on IV, 50^v (system 4, b.1). Here, though, the dot appears on a different level from the wavy line, and thus makes one cautious of accepting it as a dot of ornamentation; it may simply be a blemish on the page. Nevertheless, the context (two successive notes of the same pitch) suggests that the ornament $\cdot \sim$ is not out of the question.

33. A further variant may originally have occurred on IV, 42 (system 7), where the termination might have incorporated an *échappée*. However, there seems to have been some attempt to erase the extra note, restoring the more usual termination (albeit involving demisemiquavers rather than semiquavers).





obligato instrumental part and, subsequently, the two instrumental parts, are in sixths, one has $\cdot \text{~}\text{~}\text{~}$ and the other has $\cdot \text{~}\text{~}$ (see bb.3 and 14). Both lines have the written-out termination and it is difficult to imagine that each performer is intended to decorate the note involved differently. This supports the hypothesis that $\cdot \text{~}\text{~}\text{~}$ and $\cdot \text{~}\text{~}$ essentially indicate the same ornament: the sounding (and holding) of a note prior to a trill on the same pitch. The former symbol seems to specifically indicate a rising termination, though as in Ex.12.76 and other instances cited earlier, this may also be incorporated into the trill indicated by a single wavy line.

In short, nothing arising from a study of the context in which most instances of the sign $\cdot \text{~}\text{~}\text{~}$ occur contradicts the realization suggested earlier.





Chapter 13



Ornamentation:  ,  and the vertical stroke







The set of *leçons de ténèbres* in Volume IV of the *Meslanges*, probably intended for the nuns of Abbaye-aux-Bois, contains around 165 examples of the sign  .¹ Some 25 further instances are located elsewhere in the autographs. As with signs  and  there are a number of instances where  is preceded by a dot; these will be considered separately later. Instances of the sign vary in appearance, ranging from those which are clearly slashed wavy lines (Ex.13.1, last bar) to others which look more like crosses (Ex.13.2, b.9); as will be seen in due course, many specimens fall somewhere between the two. However, there is evidence to suggest that even where examples can be identified as being of one or other 'type', they probably indicate the same ornament. For example, in the first instance of the sign in Ex.13.3 (C1, beat 2, 3rd semiquaver), the horizontal element clearly has a slight wave in it, while the subsequent three signs in the bar, along with two in the same context on an earlier page of the work (XVIII, 21), look more like straightforward crosses. The context suggests that the same ornament is intended in each instance. Similarly, a 'wiggle' is discernible in the sign in the C2 line in Ex.13.4 (b.4) but not in the symbol appearing simultaneously in the upper G2 part. Again, it seems likely that the desired ornament in each case is the same. This interchangeability of and lack of



1. A possible connection between the high degree of ornamentation in this set of pieces and its performance by amateurs (i.e. nuns) rather than professional singers was noted earlier (p.305).


clear distinction between  and  surely suggests that Charpentier uses both signs (or one which is an amalgam of the two) indiscriminately. Thus instances of the ornament ranging from  to  have been included in this survey.²



Another 'problem' arising in a study of this ornament is the fact that there are places in the autographs where it is unclear whether Charpentier actually intends the sign  or if what appears on the page is simply a 'normal' wavy line deformed or smudged in some way (see Ex.13.5, G1, b.1); this problem occurs particularly outside Volume IV where the sign is comparatively rare.³ In other cases, the sign appears as if it could be the result of Charpentier drawing a normal wavy line across the stem of a note. This is perhaps the case in Ex.13.6 (last bar) and in an example on XX, 22^v. It might also explain the instance in Ex.13.7 (b.6), though this would mean that the stem in question is particularly long in comparison with that of the previous note, so perhaps  was intended after all. This latter example has been included in the present chapter along with Ex.13.5 and other questionable examples


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2. One must, however, remain suspicious of an example on IV, 27 where a crotchet is marked with two signs resembling the following:  This example is discussed on p.389. Another dubious example occurs on the first system of IV, 54 (see bar 3 of Ex.13.34b). Here, as in the example on IV, 27, the sign is a more deliberate cross than nearby instances of the sign. However, for the reasons described above and because the context bears some similarities to that found in other instances of , this example has been included in the present survey.
 3. See also XX, 41 (Ex.13.27), XXI, 95 (Ex.13.28) and XXV, 61 (Ex.13.29); in the latter instance  may be the product of the symbol  and the top of the sharp sign.


cited in notes 2 and 3, though their 'dubious' nature has been borne in mind.⁴

Only five commentators consulted acknowledge the presence of this ornament in Charpentier's music. Even then, Powell refers solely to its presence in the non-autograph sources of works in his edition.⁵ He comments that + and  'probably indicate nothing more extensive than a short trill'. Rose describes it as 'a very short, passing mordent' involving movement to the upper note.⁶ Barber, Käser and Lemaître all identify it as a *pincé*.⁷ This suggestion comes as little surprise given that in contemporary ornament tables relating to keyboard music the sign is invariably used to denote a *pincé*, as Ex.13.8, derived from Couperin's *Pièces de clavecin* (1713) demonstrates.⁸ Furthermore, two of the composers listed in note 8 - Dornel and Foucquet - use the cross as well as  to indicate the *pincé*: the

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4. To summarize. In addition to those found in the Volume IV *leçons de ténèbres*, examples of  located as follows have been included in this survey: IV, 130^v, 138; V, 11; VI, 24, 24^v, 30^v; X, 25, 79^v; XV, 5; XVIII, 21 (2 exx.), 22 (4 exx.); XX, 29 (2 exx.), 41; XXI, 95; XXV, 61; XXVII, 3^v; XXVIII, 5, 28, 50^v (2 exx.).
 5. Charpentier, *Vocal Chamber Music*, ed. Powell, p.xii.
 6. Rose, 'Charpentier's *Première Leçon du Vendredy Saint*', p.59, n.31.
 7. Barber, 'The Liturgical Music', i, 371, 374; Käser, *Die Leçon de Ténèbres*, pp.52-4; Charpentier, *Neuf Leçons de Ténèbres*, ed. Lemaître, Préface.
 8. Couperin, *Pièces de clavecin, premier livre*, ed. Gilbert, p.iii. Other sources include the following, cited in Neumann, *Ornamentation* (pp.418-35) and/or Brunold, *Traité de signes et agréments* (pp.52-66): Chambonnières, *Pièces de clavessin*; Le Bègue, *Les pièces de clavessin*; Raison, *Livre d'orgue*; Jacques Boyvin, *Premier livre d'orgue* (Paris, 1689); Gilles Jullien, *Premier livre d'orgue* (Paris, 1690); Dandrieu, *Premier livre*; Antoine Dornel, *Pièces de clavecin* (Paris, 1731); Louis-Claude Daquin, *1^{er} livre de pièces de clavecin* (Paris, 1735); Foucquet, *Les caractères*.

latter claims to show the *pincé simple* by + and the *pincé double* by  . A third composer, Jean Odeon Demars (*1^{er} Livre de Pièces de Clavecin*, Paris, 1735), uses the cross to indicate a *pincé*.⁹ These instances may suggest that the range of variants from  to + in Charpentier's scores are not quirks of his handwriting, but instead a conscious effort on his part to use both signs.

However, as has been noted, it is dangerous to draw comparisons between ornaments found in Charpentier's vocal and instrumental lines and those used in keyboard music, a genre well known for its idiosyncratic ornamentation. Neumann cites the intended interpretation of the sign in only two non-keyboard sources;¹⁰ one of these, Rameau's use of  in his stage music to indicate a trill - seems to be erroneous since an examination of the scores reveals that the sign in question is actually + .¹¹ The other, Muffat's use of the sign in *Florilegium Secundum* (1698) to denote a 'pincement', can be verified.¹²

On all but five occasions (two already identified as 'dubious'), Charpentier's sign 

9. Cited in Brunold, *Traité des signes et agréments*, p.64.

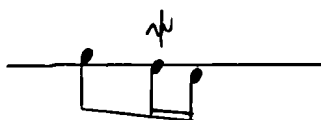
10. Neumann, *Ornamentation*, pp.81, 430 and 602.

11. This was pointed out to me by Graham Sadler.

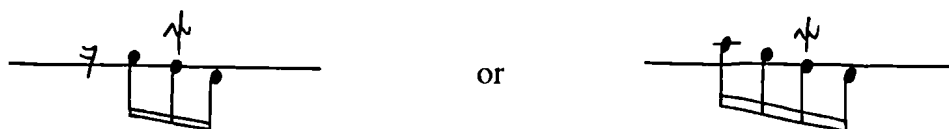
12. Muffat, *Florilegium Secundum*, ed. Rietsche, pp.49, 54. Muffat's observations may be taken as a fairly reliable source of information about performance practice in France in the latter part of the seventeenth century, given that he studied in Paris with Lully and others 1663-9; see Susan Wollenberg, 'Muffat', *NG*, xii, 760-2.

appears in vocal lines, mostly in the course of melismas.¹³ Around two-thirds occur in one of the following contexts:¹⁴

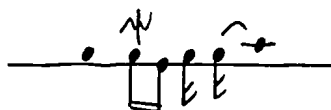
A (52 examples) Ex.13.9 (b.3)



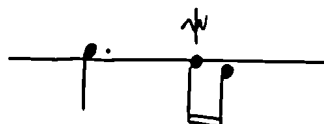
B (30 examples) Ex.13.10 (five examples: upper G2, b.2; lower G2, bb.3-6)



C (23 examples, including some in void notation) Ex.13.11 (three examples: C1, bb.2 and 4; G2, b.3)



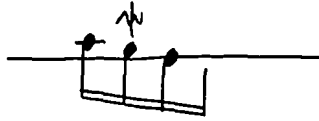
D (14 examples) Ex.13.12 (last bar)



13. The five instrumental examples are located as follows: VI, 24 (Ex.13.5), 30^v (Ex.13.24); X, 79^v (Ex.13.15); XX, 41 (Ex.13.27); XXVIII, 28 (Ex.13.16).

14. Given the nature of this study and the existence of the slightly dubious examples described above, the following figures are necessarily approximate.


E (7 examples) Ex.13.13 (b.1)



(It should be noted that the pitch of the fourth semiquaver varies.)

In all these examples the sign occurs on a semiquaver; in the majority of instances approach is from the note above and resolution on to the note below.¹⁵ Of the 60 or so examples which do not conform to patterns A-E, nearly all share all or some of these same characteristics (see Ex.13.14, b.2, which is like pattern C, but approached from above).¹⁶ There are less than 30 instances where the sign does not occur on a semiquaver (a relatively large number of these occur outside the Volume IV *leçons de ténèbres*); in most of these cases quavers are involved, as in Ex.13.15 (last bar).¹⁷ By far the longest note value which bears the sign is a semibreve, but this occurs on just one occasion (Ex.13.16, b.12). Where approach is not from the note above

15. Other examples of the patterns A-E include the following. A: IV, 36 (Ex.13.32b), 38, 47^v (Ex.13.35b), 55^v, 130^v; XX, 29; B: IV, 18^v, 19^v (Ex.13.30b), 35; XVIII, 21, 22 (Ex.13.3); C: IV, 18, 21 (Ex.13.1), 31, 44; D: IV, 17, 35 (Ex.13.33b), 39; E: IV, 14, 24.

16. This example also illustrates the similarity between Charpentier's sign  and his semiquaver rest; care should be taken on other occasions to distinguish between the two (see, for instance, Ex.13.20, b.4).

17. Instances where the sign occurs on other note values may be found as follows. Dotted quaver in C: VI, 24 (Ex.13.5); XV, 5; XXVII, 3^v. Crotchet in C: X, 25 (Ex.13.26). Dotted crotchet in 3: VI, 30^v (Ex.13.24). Dotted crotchet in 3/2: IV, 20 (2 exx.), 21. Dotted crotchet in ϕ : XXV, 61 (Ex.13.29). Dotted minim in 3/2: XXVIII, 50^v (Ex.13.4).

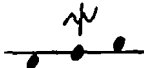
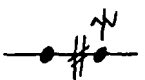
(which, again, is the case in less than 30 of the remaining examples), it may be from the same note (Ex.13.17, b.3),¹⁸ the third above (often an *échappée* - see Ex.13.18, second instance),¹⁹ or the note below (discussed later). In just one instance (on IV, 42^v) the ornamented note follows a rest. In some 25 instances the note following the ornament is the step above, though in the majority of cases this is followed immediately by movement to the lower note (Ex.13.19, bb.2 and 3).²⁰ Other methods of resolution (movement up a third, down a third and back to the lower note, repetition of the same note, a rest) each occur in only a handful of cases.²¹

Certainly, these 'exceptional' examples are not numerous enough to detract from the following observations:

-
18. See also examples on IV, 15^v, 19 (2 exx.), 20^v, 44, 48^v; VI, 24 (Ex.13.5), 24^v (Ex.13.7), 30^v (Ex.13.24); XV, 5. On XXVIII, 50^v (Ex.13.4, C2) the sign is placed on the second of two tied notes.
19. Approach from a third above also occurs on IV, 24^v (2 exx.), 45^v; XXVIII, 28 (Ex.13.16).
20. Other examples where the ornament is followed by the note above, then down a third occur on IV, 22, 34, 41, 41^v (2 exx.), 42, 42^v, 43, 43^v, 44, 44^v (2 exx.), 52. Instances where resolution involves movement to the note above then back to the main note are found on IV, 20 (2 exx.) and IV, 44^v. Other examples involving movement up a step are located on IV, 18, 18^v, 32, 43^v (Ex.13.21); VI, 24^v (Ex.13.67); XXVIII, 28 (Ex.13.16, though here the ornamented note is at the end of a phrase), 50^v (Ex.13.4).
21. Examples are located as follows. Ornamented note followed by a rest: IV, 15^v, 19 (2 exx.). Following note is a third above: IV, 35 (Ex.13.18), 45^v. Repetition of the same note: IV, 16^v (and possibly IV, 57, though the sign is a little unclear). Movement down a third, then back to the note below: IV, 43.

Charpentier's sign \curvearrowright (or $+$) usually occurs

1. amidst descending stepwise movement
2. on short value notes



The appearance of the sign in the context of descending motion is at odds with the circumstances in which we would normally expect to find a *pincé*. It was noted earlier that in France the *pincé* tends to occur in an ascending context; it is most often discussed in contemporary sources as an integral part of the *port de voix*, a rising appoggiatura.²² As it is, there are just five instances in the autographs where the sign falls in the context  (Ex.13.20, b.4), and three others where approach is as follows:  (Ex.13.21, b.3); moreover, in one example of the former (IV, 41^v) and in the two other instances of the latter (IV, 28 and 46^v), the note bearing the sign is the first in a new phrase, suggesting no direct 'approach' from the previous lower note.²³



On the other hand, there is some evidence that Charpentier intended the sign as a further means of denoting a trill. On some occasions we find instances where \curvearrowright and \sim seem to be interchangeable:²⁴



22. See p.314.



23. For other examples comparable with Ex.13.20, see IV, 18^v, 32, 45^v.



24. Two examples of \curvearrowright illustrated here are preceded by dots; although the sign $\cdot \curvearrowright$ will be discussed later, these instances have been included here since, irrespective of the superscript dots, the simultaneous use of \curvearrowright and \sim is relevant to the present discussion.







Ex.13.22 •  in the vocal *haute-contre* line (stave 5, b.1);  on the penultimate note of the bar in the doubling instrumental line (stave 2).

Ex.13.23 •  in the vocal *taille* line (stave 7, b.5); •  in the doubling instrumental line (stave 3).

Ex.13.24  in the instrumental *dessus* line, *choeur* I (stave 1, b.7);  in the instrumental *dessus* line, *choeur* II (stave 9, b.7).



Ex.13.25  in b.6;  in the equivalent place in the sequence (b.7).

Ex.13.26  in the upper vocal line (system 3, b.3); the same figure in the lower voice has  (system 2, b.4), as do similar figures in the vocal lines elsewhere in the passage (system 1, upper G2, b.5; lower G2, b.6; system 2, lower G2, b.1; system 4, lower G2, b.4).

At this point, we might refer back to the more dubious examples of  listed earlier. In these instances, the problem in deciding whether or not the sign in question is  or  is largely due to its close proximity with what is a clear example of  and where it seems likely that the same ornament is intended in both places. If  and  are interchangeable, it is possible that both are present in the following examples after all:

Ex.13.5, b.1: G1 may have  ; C1 (in thirds) has  .

Ex.13.27, b.2: upper G1 may have  ; lower G1 (in thirds) has  .

Ex.13.28, b.1: upper G2 may have  ; a similar figure in the lower voice at the beginning of bars 2 and 3 has  . The first sign in the upper part in bar 2 is

unclear, while the sequence has ω . The second sign in the lower part in bar 2 could be either ω or ω .

Ex.13.29, b.5: *haute-contre* (upper stave) may have ω ; *taille* has ω .

If ω and ω are interchangeable, we must conclude that the former is simply another sign for a trill. Whether the two signs indicate different kinds of trill will be considered in due course. Meanwhile, further examples demonstrating their interchangeability emerge from a comparison of nearly identical passages occurring in different *leçons de ténèbres*.²⁵ In the following instances ω and ω are found in equivalent places in identical passages:



Ex.13.30a, bb.1-3 both vocal lines incorporate ω ; Ex.13.30b has ω at the same points.



Ex.13.31a, b.2 has ω on the second semiquaver; Ex.13.31b has ω on the second semiquaver (there is no dot on the first).



Ex.13.32a has ω ; Ex.13.32b has ω .



Since the sign ω is completely absent from the *leçons de ténèbres* in Volume I of the *Meslanges* (i.e. H91-3 and H94), Charpentier's use of it in Ex.13.30b but not Ex.13.30a might be explained by the possibility that it was simply not in Charpentier's 'vocabulary' at the time of copying the latter. However, this does not explain the difference between Ex.13.31a and Ex.13.31b and Ex.13.32a and Ex.13.32b, since both H98 and H109 incorporate instances of ω at other points.



25. See Chapter 10, n.27.






To this list we may add a few further instances in these pieces where equivalent passages are similar, though not identical. Once again, Charpentier uses  in one version and  in another:

Ex.13.33a, b.2  on the dotted quaver *d''*; Ex.13.33b, b.2  on the semiquaver *d''*.


Ex.13.34a, b.3  on the dotted quaver *c''*; Ex.13.34b, b.3  on the semiquaver *c''*.









Ex.13.35a, system 2, b.1  on the quaver *b'*; Ex.13.35b, last bar  on the semiquaver *b'*.





Again, the absence of  from the passage in H93 may be for the reason explained above; nonetheless, in Ex.13.33b, as in Ex.13.34b and Ex.13.35b, the sign  occurs on a shorter note than the one on which the straightforward wavy line appears in the 'original' version of each line illustrated in Exx.13.33a-35a.

Since  is generally used on short notes, we might speculate that Charpentier uses it specifically to indicate a very brief trill - just as he sometimes uses the sign  specifically to draw attention to a trill with a written-out termination. As noted, the majority of instances of  occur on semiquavers. By contrast, in the *leçons de ténèbres* in Volume IV there are only around 30 occasions where  occurs on semiquavers. There is no evidence to suggest whether or not  indicates a short trill when it appears on longer notes.

• 

Four instances of the ornament •  occur in Charpentier's autographs.²⁶ Two, in choral parts in H161 and H224, were illustrated earlier (Ex.13.22 and Ex.13.23 respectively); the other two are located in solo vocal lines in the *leçons de ténèbres* H106 (Ex.13.36, b.7) and H139 (Ex.13.37).

In Ex.13.23 and Ex.13.37, the whole sign appears on a minim. In Ex.13.22 and Ex.13.36, the dot and slashed wavy line occur on successive notes in a context similar to that seen in examples of •  and •  . In Ex.13.22,  falls on the beat and the dot on the preceding quaver. In Ex.13.36,  falls on the half-beat with the dot on the previous semiquaver. The likely meaning of Charpentier's superscript dot in comparable contexts has already been discussed. Where it occurs on a single note together with the sign  or  , it seems to denote the preliminary sounding of the main note before the trill. Where it occurs on a note preceding one of the same pitch which carries  or  , its function is probably to draw attention to that note as a preparation for the trill, and thus part of the whole ornament. There is no evidence that these hypotheses should not be

26. At first sight, a further example occurs on XXIII, 19^v and is transcribed as such in Lemaître's edition of Charpentier's *Neuf Leçons de Ténèbres* (p.91) - albeit with the dot replaced by a short horizontal line, as with the same editor's reproduction of the signs •  and •  . However, an examination of the original manuscript suggests that the vertical line that appears to cross the wavy line is probably simply a smudged bar line. A further possible example occurs on X, 33 (Ex.11.11, C4, b.1). However, given Charpentier's otherwise consistent use of •  at equivalent points in this passage, it seems most likely that this sign was intended here too. On the other hand, an examination of V, 13^v (Ex.13.37) at first hand confirms that, despite some smudging, •  was probably intended.

applied in the four instances where Charpentier writes the sign $\cdot \text{trill}$. In fact, approach from below in Ex.13.23 already suggests that the ornament will start on the main note rather than with the upper auxiliary.

As in most instances of trill , the note following $\cdot \text{trill}$ in three of the four instances is the note below; this descending context may be seen to support the interpretation of trill as a trill. It will be recalled that Ex.13.22 and Ex.13.23 were used earlier to demonstrate Charpentier's simultaneous and thus probably synonymous use of trill and trill . There is no evidence here to suggest whether or not Charpentier employed the sign $\cdot \text{trill}$ specifically to warn of a short trill. While none of the present examples involve especially long notes, there is obviously time for a longer trill in Ex.13.22 and Ex.13.37 (where the sign trill applies to the second half of a minim) than is possible where the crossed wavy line appears on a semiquaver. If anything, the simultaneous use of $\cdot \text{trill}$ and $\cdot \text{trill}$ with apparently the same meaning in Ex.13.23 might suggest that the trill indicated by the latter in this instance at least is to be of a 'standard' length.

The vertical stroke: |

On 22 occasions in H96-8 and H102 (the first four *leçons de ténèbres* in the Volume IV set), a short vertical line appears above a note in the manner of an ornament.²⁷

All these examples occur in vocal lines in the course of melismas (in a couple of cases, short ones) and are all found in one of the following contexts, where the time

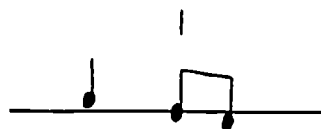
27. As noted, an exceptional instance located on IV, 27 is considered later.

signature is C unless otherwise noted. The first pattern is by far the most common:

A



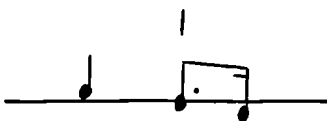
On one occasion we find the equivalent pattern in the time signature 2 (IV, 23^v):



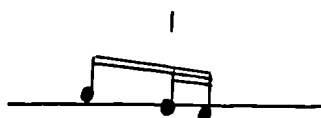
B



C



D



E



F

Note: Pattern F is found on seven occasions. The vertical line occurs on a semiquaver in all but one case (where it falls on a quaver). The value of the neighbouring notes and the position of the figure in relation to the beat varies.

The three instances of | in Ex.13.38 (bb.3, 5) illustrate in turn patterns F, A and E.²⁸ Patterns B, C and D are seen in Ex.13.39 (b.4), Ex.13.40 (last bar) and Ex.13.41 (b.2) respectively.²⁹ While the vertical line was used to various ends by his contemporaries and near-contemporaries, its appearance in Charpentier's music seems to have gone unnoticed by all but one commentator, whose opinion will be considered in due course. Let us first consider whether Charpentier could have employed the sign in the same way as any of his contemporaries.

Some of the uses cited in Neumann's glossary can be dismissed immediately:³⁰

- cancellation of *notes inégales*

- two-finger gamba vibrato (Demachy: 'tremblement sans appuyer')³¹

The contexts in which we find Charpentier's vertical line also suggest that it is unlikely to indicate 'a dynamic accent on single notes'. And the appearance of the sign on short notes precludes the interpretation of the sign according to La Chapelle; he used it to indicate an unprepared *balancement* - a vibrato/tremolo with pulsations



28. Other examples following pattern A are found as follows: IV, 14, 17 (2 exx.), 17^v (4 exx.), 20^v (one further example in addition to that seen in Ex.13.38); pattern F is also seen on IV, 17, 18, 18^v (3 exx.), 27.

29. Another instance of pattern B occurs on IV, 14.

30. Neumann, *Ornamentation*, p.594.

31. Earlier in his book (*Ornamentation*, pp.255 and 512), Neumann explains that Demachy (*Pieces de violle*, Paris, 1685) indicates this latter ornament 'with a comma above or below the note head'; he makes no previous reference to Demachy's use of the vertical line in the same context.


beginning at the start of a note (Ex.13.42).³²

In treatises by Francoeur "neveu" and by Levesque and Bêche, the vertical line is used to indicate a *pincé*.³³ Hotteterre used the variant sign  for the same purpose.³⁴ However, as has been pointed out, the *pincé* tends to occur in an ascending context, and since all instances of  in Charpentier's music involve descending motion, this interpretation seems unlikely.

The vertical line was the oldest sign used to denote the *accent* or *plainte* and was employed as such by D'Ambruis, L'Affilard, Loulié and Montéclair. This ornament, a single grace note, would normally occur in one of the following contexts, involving movement up a step then a descent to the next note:³⁵




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32. La Chapelle, *Les vrais principes*, ii, 16; cited in Neumann, *Ornamentation*, p.514.
33. Louis-Joseph Francoeur ("neveu"), autograph additions to *Diapason général de tous les instrumens à vent* (Paris, [1772]); Pierre Levêque and Jean-Louis Bêche, *Solfèges d'Italie* (Paris, 1772), p.6; both cited in Neumann, *Ornamentation*, p.434.
34. Hotteterre, *Principes*, trans. Douglas, p.47; see also Jacques Hotteterre, *Premier livre de pièces pour la flûte traversière*, new ed. (Paris, 1715), Preface. Cited in Neumann, *Ornamentation*, p.424.
35. Neumann, *Ornamentation*, p.92.

Most of the notes carrying  in Charpentier's music are followed by movement to the note below, so the insertion of a grace note would indeed result in the melodic pattern seen in the first of these models. However, the fact that Charpentier's sign always falls on a very short note suggests that he did not have this ornament in mind; in examples by L'Affilard and Loulié the vertical line is placed on a minim (Ex.13.43a-b), and where other composers illustrate the ornament, the note values involved are at least a crotchet in length (Ex.13.44a-b).³⁶ Moreover, Montéclair wrote of the 'dolorous' quality of the ornament;³⁷ this would certainly not be the effect if the *accent* was introduced amidst the small notes in Charpentier's already busy lines.

Another near-contemporary use of the vertical line is Rameau's *son coupé*, used to indicate a detached note (see Ex.11.37). In two cases where Charpentier's sign occurs just prior to a change of syllable (Ex.13.45, b.2 and Ex.13.38, b.3), it might arguably be used to indicate a 'tailing-off' before the new one. Furthermore, in Ex.13.38 (b.3) the sign is slightly more wedge-like than usual and thus more akin in appearance to both Couperin's *aspiration* sign, which also denotes a detached note (see Ex.11.36),³⁸ and the version of Rameau's *son coupé* that appears in the 1731

36. Examples reproduced in Ex.13.43a-b and Ex.13.44a-b are cited in Neumann, *Ornamentation*, pp.93, 95.

37. Montéclair, *Principes*, p.80; cited in Neumann, *Ornamentation*, p.93.

38. Despite its wedge-like appearance, Neumann (*Ornamentation*, p.594) lists Couperin's sign in his glossary of ornaments indicated by .

edition of his 1724 *Pieces de clavessin* (Ex.13.46).³⁹ However, it might be argued that there is no room for a marked detachment in these instances; more important, the context in which | occurs in all the remaining examples seems to rule out such a realization.

A study of how his contemporaries used an identical (or similar) sign is therefore of no help in establishing what Charpentier intended. As noted, a single 'modern' commentator has acknowledged the appearance of | in the autographs. Given the contexts in which it occurs, Käser (whose study of Charpentier's *leçons de ténèbres* has been generally overlooked by scholars), suggests that Charpentier's vertical line may be 'roughly synonymous' with the signs ~ and ~|, which he interprets as a trill and *pincé* respectively.⁴⁰

Contextual evidence suggests that Käser's theory is essentially correct, though as has been shown, it seems more likely that ~ and ~| both indicate trills. A comparison of two passages in the *leçon de ténèbres* H92 with the equivalent passages in H98 is especially revealing:

Ex.13.47a, b.5 note 5 has ~ ; Ex.13.47b, b.5 note 5 has | .

Ex.13.48, b.5 notes 2 and 8 have ~ ; Ex.13.38, b.5 notes 2 and 8 (the latter now

39. Reproduced in Jean-Philippe Rameau, *Pièces de clavecin*, ed. Erwin R. Jacobi, Bärenreiter, 3801 (Kassel: Bärenreiter, 1959), p.20.

40. Käser, *Die Leçon de Ténèbres*, p.54.

on the beat because the rhythm is adapted) have | .⁴¹

These parallel passages strongly suggest that Charpentier uses | to denote the same ornament as ~ (i.e. a trill), just as in examples described earlier he uses ~ in a similar manner. In fact, it is not clear why, when copying H98, Charpentier replaced some of the instances of ~ in H92 with |, and others with ~ (Ex.13.30a-b), since both signs are used as substitutes in similar contexts where a short trill would seem to be intended. As Käser hints, the rhythmic and melodic context in which many examples of | occur is comparable with that in which numerous instances of ~ are found. It can be seen that patterns A and B on page 383 are identical to models A and D on page 374. The fact that Ex.13.30b occurs in isolation on one page of H98 and both Ex.13.38 and Ex.13.47b on another might support the idea that Charpentier's use of one or the other depended on the whim of the moment.

We might thus conclude that, for just a short period, Charpentier used | and ~ concurrently in places where a short trill was required. This might explain why one of them (the vertical line) suddenly ceases to appear; if it was intended to indicate a completely different ornament it would probably recur later in this set of highly ornamented *leçons de ténèbres*. As it is, Charpentier may have realized part-way through that it was unnecessary to use two signs for the same purpose.

41. The example of | in bar 3 of Ex.13.38 occurs where there is no ornament at all at the equivalent point in Ex.13.48.

One problematical example occurs on IV, 27, where both | and † appear over the note (Ex.13.49). Since there are no comparable instances, it is possible only to speculate about what Charpentier intended. The context in which the ornamented note falls differs from most instances where we find the signs | and ~ separately (though some of the following characteristics are found in a few instances of ~): the note involved does not occur within a melisma, it is relatively long, it is approached from a third above and is followed by a rest. Nevertheless, a short trill beginning on the upper note would still be appropriate at this point. It could, of course, be argued that the simultaneous appearance of the two signs suggests that they each indicate something different. On the other hand, it is not usual to find signs indicating two different ornaments on the same note. It may be significant that this is the last occurrence of the vertical line. Perhaps Charpentier's apparent indecision as to which of the two symbols to use here is a signal of his dissatisfaction with | and his intention henceforth to use only ~ .

Chapter 14

Ornamentation: Remaining compound signs; + in non-autograph sources

∞ •

The sign ∞ • occurs some 75 times in Charpentier's autographs. All but a dozen examples occur in the *leçons de ténèbres* in Volume IV, a set noted several times already for its high degree of ornamentation. One of the remaining instances appears in the *Les arts florissants* partbook allocated to 'La Paix', while the rest are found in early works possibly commissioned by the Guises (including two other *leçons de ténèbres*): H91, H93, H157, H479, H513.¹

All but three commentators consulted in the course of this study overlook the sign. Barber merely acknowledges its existence, and Burke suggests, without supporting evidence, that the dot might indicate 'some kind of glottal movement at the ... end of the tremblement'.² Käser discusses in general combinations of the superscript dot and wavy line; as noted, he suggests that the dot indicates an undecorated note and the wavy line a trill.³ Like its relation • ∞, instances of ∞ • occur in one of two guises: either both components fall on a single note (Ex.14.1, b.3) or on two consecutive notes of the same pitch (Ex.14.2, b.2). Roughly equal numbers occur in

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1. The score of H157 actually contains the names of the Guise singers Margot and Magdelon.
 2. Barber, 'The Liturgical Music', i, 371; Burke, 'The Early Works', i, 112.
 3. Käser, *Die Leçon de Ténèbres*, p.55.

both contexts, though it is interesting to note that, with one exception, examples from outside the *Leçons de ténèbres* all fall into the former category.⁴

Given the obvious connection between $\text{w} \cdot$ and $\cdot \text{w}$, we can speculate about the intended interpretation of the former in the light of our survey of the latter. In Chapter 11 it was concluded that $\cdot \text{w}$ should be realized as follows: where it is placed on one note, that note should be held (indicated by the dot) then followed by a trill (indicated by the wavy line); where the dot and wavy line occur on two successive notes, it seems probable that the dot draws attention to the first note as a preparation for the trill. So, even before making further observations about the contexts in which we find $\text{w} \cdot$, we might conjecture a possible realization which is the inverse of $\cdot \text{w}$: where the whole sign appears on one note, the trill will begin straightaway, but stop before the end of the note, at which point the main note is to be held; where the two components are placed on two successive notes, the trill will occur on the first and the second will be played as written, but in the knowledge that it is an integral part of the preceding trill and not separate from it. This might imply that the oscillations are continuous until the note bearing the dot; it may also suggest that this latter note should not be displaced by the trill.

In other words, Charpentier's dot in these contexts might be equated with what Couperin would later describe as the trill's 'point d'arest' (stopping point). In *L'art de*

4. The exception is the single example from the *Miserere* H157 (I, 54); it is noteworthy, though, that the writing in the passage in question is comparable to that found in the *leçons de ténèbres*.

toucher le clavecin, Couperin defines three stages of the trill:

Les tremblemens d'une valeur un peu considerable renferment trois objets, qui dans l'execution ne paroissent qu'une même chose: 1° L'appui qui se doit former sur la note au dessus de l'essentielle; 2° Les batemens; 3° Le point d'arest.⁵

Let us test these hypotheses by exploring the contexts in which the symbol $\sim \cdot$ occurs, beginning with those instances in which it is placed on a single note. On ten occasions (including all those in the *Messe pour plusieurs instruments*, H513) the note involved occurs at the end of a section and is followed by a double bar-line (Ex.14.3, b.6).⁶ In all but four others, it appears at the end of a phrase. In a dozen cases, this note is followed by a rest (Ex.14.4, b.4);⁷ in a handful of others where there is no rest, it is placed on the last note of a melisma which sometimes bears the final syllable of the word (Ex.14.5, b.3).⁸ In eight further instances the sign occurs at what might be described as a point of repose within a melisma (Ex.14.6, b.3 and Ex.14.7, b.3).⁹ In all these instances, the notes carrying the sign $\sim \cdot$ are relatively long; in most, the sign occurs either on a minim or a note lasting a whole bar, or on

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5. François Couperin, *L'art de toucher le clavecin* (2nd ed., 1717), ed. Paul Brunold, in *Oeuvres complètes de François Couperin*, i (Paris: l'Oiseau Lyre, 1933), 19-68 (p.33). Subsequent references to Couperin's 'point d'arest' will take the modern form: *point d'arrêt*.
 6. Other instances are located as follows: I, 8, 67^v, 68^v, 69 (2 exx.), 72; IV, 22, 56.
 7. See also IV, 13, 15^v, 17^v, 18, 19, 20^v (Ex.14.13, b.3), 23^v (Ex.14.1), 38, 42^v, 44^v, 51^v.
 8. See also IV, 15^v, 17 (Ex.14.12), 45.
 9. See also IV, 13, 14, 20^v (Ex.14.13, b.5), 42, 44^v, 49^v. A further, more dubious instance may be found on IV, 22; here the dot is clear, but the wavy line is less distinct.

a final note intended to be indeterminate in length. In just four cases it is placed on a dotted crotchet in C or dotted minim in C♯.

Given the context in which all these examples occur, it would be appropriate for the trill to stop before the end of the note in question, allowing the main note to be held before a complete break in the music or before the start of a new phrase. Thus the above suggestion - that the dot following a wavy line denotes a *point d'arrêt* - seems plausible. But since the performer is already likely to interpret trills at phrase-ends in this way, the dot seems superfluous. Indeed, this might explain why the composer eventually abandoned the sign. But it could be that Charpentier's intention was to draw special attention to this part of the ornament, perhaps warning that the trilled note should not be cut short after the oscillations, but should be deliberately sustained.

This same interpretation of $\sim \cdot$ may be applied in the four instances where the note involved is not the last of the phrase. Charpentier may have had specific reasons for wanting a clearly defined *point d'arrêt* in each case. For instance, in Ex.14.8 (b.2) and Ex.14.9 (b.6) (which are almost identical) a pronounced *point d'arrêt* may ensure that the following semiquaver, which is the 'upper' note, is not displaced or subsumed into the trill. Similarly, in Ex.14.10 (b.5), the purpose of the dot may be to ensure the proper placement of the written-out *port de voix* on the last

semiquaver of the bar. And in Ex.14.11 (b.3), the presence of the superscript dot may well imply that there is to be no anticipation of the subsequent *g'*.

Another relevant observation about Exx.14.8-10 is that the symbol is placed on a dotted note. This is the case on six other occasions in the autographs, including Ex.14.12 (b.6) and Ex.14.13 (b.5).¹⁰ Might this suggest that the superscript dot applies to the part of the note indicated by the dot of addition, and thus indicates that the oscillations should 'move towards' and come to a halt at this point?

A similar idea is applicable in examples where the two components are placed on separate notes, all instances of which occur in mid-melismas. While there are a variety of rhythmic and melodic patterns in which the two notes bearing the signs are found, 13 fall in the context seen in Ex.14.14 (b.2) or Ex.14.15 (b.1), the dot on a semiquaver following a crotchet or quaver.¹¹ In most remaining instances the dot occurs on a semiquaver and the wavy line on a longer note. However, there are some exceptions: Ex.14.16 and Ex.14.17 are two of eleven instances where the note

10. See also f.1^v of the *Les arts florissants* partbook assigned to 'La Paix', as well as the following examples in the *Meslanges*: I, 8, II, 53 and IV, 49^v. The latter occurs in a modified version of the passage in Ex.14.13. In another version of this same passage (see Ex.13.47a), Charpentier uses the sign $\cdot \sim$ in place of both instances of $\sim \cdot$.

11. See also IV, 17, 17^v, 19, 30, 34, 35, 42^v, 47^v (2 exx.), 48, 52.




with the wavy line is either shorter than or the same length as the note with the dot.¹² The note bearing the dot occurs on the beat slightly more times than the one with the wavy line, though there are a number of examples where both (Ex.14.14) or neither (Ex.14.18) fall on the beat.






It has been argued that in instances where the two components of the signs $\cdot \sim$, $\cdot \text{wavy}$ and $\cdot \text{trill}$ are placed on separate notes, the dot is not strictly necessary.


Similarly, where \sim and \cdot fall on consecutive notes, the dot may be classed again as an 'optional extra'. But just as it has been argued that the presence of a dot on a preceding separate note establishes that note as the trill's preparation, its appearance on a succeeding separate note is a useful visual and mental aid in drawing attention to the destination point of the trill. Thus, while instances where the whole sign appears on a dotted note may indicate that the performer should 'trill to the dot', its placement on two separate notes may indicate that the performer should trill towards the second note. In addition, the purpose of the sign on separate notes in the penultimate bar of both Ex.14.19a and Ex.14.19b may also be to ensure that no anticipatory note is added.

12. The wavy line also falls on a shorter note than the dot in the following instances: IV, 13 (2 exx.), 15^v, 16, 26, 46. A further example may occur on IV, 14^v; here a wavy line occurs on the final note of the second system, but it is unclear whether or not there is a dot above the note at the beginning of the next line. However, the fact that a dot appears to be marked above the *custos* at the end of system 2 may confirm that this is a further instance of $\sim \cdot$. In addition to Ex.14.17, the wavy line occurs on a note which is the same length as that with the superscript dot on I, 54 and IV, 36.



No writers consulted in the course of this study comment on the sign  which Charpentier uses on six (perhaps seven) occasions, all in vocal lines of the Volume IV set of *leçons de ténèbres*. In three instances it clearly appears on a single note (Ex.14.20, b.4; Ex.14.21; Ex.14.22); in a further example (Ex.14.23, b.4), the similarity in context with Ex.14.20 and Ex.14.21 suggests that the blot at the end of the slur may well be a superscript dot.¹³ In three further cases, the sign falls on two neighbouring notes of the same pitch. In Ex.14.24 (b.2) and Ex.14.25 (bb.4-5), the slashed wavy line is placed on a short anticipatory note, the dot occurring on a longer note on the following beat. In Ex.14.26,  and  occur on the second and third semiquavers of a beat, so here too, the dot occurs in a (slightly) stronger position than the slashed wavy line.

There is nothing to suggest that we cannot apply to this ornament an interpretation analogous with that of . The only difference between the present examples and instances of  would seem the note values involved. It was proposed in Chapter 13 that Charpentier uses the sign  to indicate a short trill. Indeed, in Exx.14.24-26 the symbol  occurs on a semiquaver, and in Exx.14.20-23 the whole sign occurs on notes shorter than those on which we find .¹⁴ We might conclude, then, that in Exx.14.20-23, the sign may indicate a short trill

13. It is conceivable that Charpentier added the dot that follows (and which is almost aligned with the next note) having realized that the one he intended after  was obscured by the slur.

14. Exx.14.20-26 all occur in passages where the time signature is C.

followed by an *arrêt* on the principal note. In Exx.14.20-21 and Ex.14.23 this would ensure that the subsequent semiquaver was not subsumed into the trill. In Ex.14.22 the context is comparable with that seen in numerous instances of $\text{~}\cdot$; it occurs on the last note of a melisma, where we would expect a natural stopping point. In Exx.14.24-26 the superscript dot once again helps the singer by defining the note following the trill as its 'destination'.

Remaining compound signs

On a number of occasions, nearly all in the *leçons de ténèbres* in Volume IV, symbols discussed hitherto are combined, either on a single note or, more commonly, on two or three consecutive notes of the same pitch.

$\cdot\text{~}\cdot$ and $\cdot\text{~}\cdot\text{~}\cdot$

Of the remaining compound signs, instances of $\cdot\text{~}\cdot$ occur most frequently. Twice in H110 the whole complex of signs occurs on a semibreve: in Ex.14.27 (system 2, b.1) it occurs in mid-melisma and in Ex.14.28 (system 1, last bar) on the penultimate note of a section. In the light of our previous discussions concerning $\cdot\text{~}\cdot$ and $\text{~}\cdot$, the following realization would seem appropriate in both cases: 1) held main-note preparation; 2) trill; 3) *point d'arrêt*. In both examples the semibreve is approached by leap, which itself suggests a main-note start to the ornament. By indicating that the trill should end with a held main note, the second dot may also imply that the singer should not add a note of anticipation before the following note.

In two instances (Ex.14.29 and Ex.14.30), the signs $\cdot \sim$ and \cdot are placed on two consecutive notes of the same pitch. On ten occasions, the three components are placed on three repeated notes which occur in the course of a melisma: Ex.14.31 (b.2), Ex.14.32 (b.2), Ex.14.33 and Ex.14.34 (b.3) are representative examples.¹⁵ In all these cases it seems plausible that the first dot defines the preparation of the trill and the second its destination, and that Charpentier employs them as clarification for the performer as described earlier.

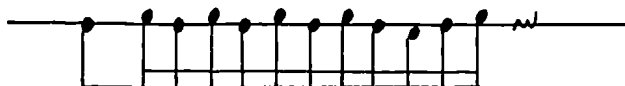
Less easily explained are a handful of instances of $\cdot \sim \cdot$ in the *leçons de ténèbres*. On one occasion the three components fall on a single note (Ex.14.35, b.2). In Ex.14.36 (b.3) they are placed on three separate notes, while in Ex.14.37 (b.2) and Ex.14.38 (b.3) they appear on two tied notes.¹⁶ In all these cases there can be little doubt that the first dot indicates a held main note before the trill. However, what Charpentier intended to happen next is less clear. None of the examples contain the written-out termination which usually accompanies the double wavy line.¹⁷ In discussing \sim and $\cdot \sim$ it was concluded that, where a termination is lacking, Charpentier may have expected his performers to add one. This is indeed suggested

15. Examples on IV, 47 and IV, 48 are identical to Exx.14.31-32 respectively and examples on IV, 36 and IV, 24 are similar to those in Exx.14.32-33 respectively. Other examples are located on IV, 41^v and IV, 45^v. Ex.14.34 is the single instance not located in the Volume IV set of *leçons de ténèbres*; it occurs in a florid passage in the psalm setting H158 (XV, 1-4).

16. The example in bar 2 of Ex.14.38 is discussed in due course.

17. See Chapter 12. The observation that there is no written-out termination in instances where Charpentier follows the double wavy line with a dot is made by Käser (*Die Leçon de Ténèbres*, p.57).

by the version of Ex.14.35 that appears in the *leçon de ténèbres* H98, where there is no dot after the double wavy line (Ex.14.39, b.2). However, the second dot in Ex.14.35 and in the other examples seen here surely suggests that each trill should come to a rest on the main note; it could therefore be taken as an indication that no termination was to be supplied. Yet it seems unlikely that Charpentier would have used the sign \approx if he did not intend there to be a termination. Perhaps he intended a realization along the following lines:



It is worth noting, though, that Neumann's comprehensive survey cites no comparable examples involving a termination moving to the same note as that being trilled.¹⁸ Perhaps the singers were expected to insert a termination after the *point d'arrêt*, though this is not what the sign implies, especially where the dot is applied to a different note (either separate or tied) from that bearing the trill sign.

Another mystery surrounds the example in bar 2 of Ex.14.38, where the double wavy line is followed by two dots. Although an examination of the original confirms that the two dots are actually on the page itself, we may only speculate about whether they were both intended as part of the ornament, or whether one was an accidental blot. Given what occurs in bar 3, the latter explanation perhaps seems most likely. In another version of this passage the vocal line appears in the form seen in

18. Neumann, *Ornamentation*.

Ex.14.40; here there are no ornamental dots and a different placing of the double wavy line.





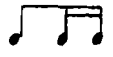





$\omega \cdot \omega$ and $\omega \cdot \omega$

In one instance (in a *leçon de ténèbres* in Volume XXIII) the sign $\omega \cdot \omega$ occurs on a single note (Ex.14.41, penultimate bar). It seems plausible that Charpentier had in mind a point of repose in the middle of the note between the two trills. In another case (Ex.14.42, b.3), the signs appear on three consecutive notes. Here the dot draws attention to the note which serves both as resting point for the previous trill and preparation for the following one. This is surely also the case in the following:

Ex.14.43 (b.2), one of two instances where ω and $\cdot \omega$ are placed on repeated notes;¹⁹ Ex.14.44 (b.3), where the signs ω and $\cdot \omega$ occur on two consecutive notes; Exx.14.45-48 (in each case the penultimate bar), where ω , \cdot and ω are placed on successive notes of the same pitch. Again, Charpentier's use of the sign ω in the latter five examples seems connected with the small note values involved; in Exx.14.45-48 it occurs on a smaller note value than that subsequently bearing ω .

19. See also IV, 41^v. The dot preceding the first wavy line in Ex.14.43 occurs on a different pitch and so is not considered as part of the ornament in question. Attention should be drawn here to an example on IV, 32, which, at first sight, appears to be a unique permutation of wavy lines and superscript dot: $\omega \omega \cdot$ and ω on a minim and dotted minim respectively. However, closer inspection reveals an attempt to erase the second wavy line, leaving another example of the combination $\omega \cdot \omega$.





Charpentier uses the sign  on a single occasion; as observed earlier, it has escaped the notice of all previous commentators. In Ex.14.49 (staves 1 and 2), it appears in two parts simultaneously; the time signature is 2. Interestingly, this passage is found not in *leçons de ténèbres* but in the *Te Deum*, H146. The physical appearance of the sign suggests a combination of  and . Certainly, it shares with the former a written-out rising termination. However, instances of  in the time signature 2 involve the rhythmic patterns  and ;²⁰ the pattern seen in Ex.14.49 is one associated with instances of the double wavy line where the time signature is 3/2 or $\text{♩}3/2$.²¹ Since Charpentier apparently uses  to indicate a short trill, it is conceivable that his intention in slashing the double wavy line was to indicate a short trill with a termination. Yet as has been seen, there are numerous instances where the un-slashed sign  is placed on notes comparable in value or even shorter than that seen here. The written-out termination certainly suggests that some kind of trill is required, so it is difficult to see how  was intended to be interpreted differently from . It cannot be the case that the slash indicates some kind of sharpening or flattening of the auxiliary. In the absence of further information, Charpentier's single use of this symbol remains a puzzle.

20. See XVIII, 36^v.

21. See Ex.12.12.

The cross in non-autograph sources of Charpentier's music

While it commonly denotes a trill in French scores of this period, the cross may also function as a multi-purpose ornament sign, indicating that 'some kind' of ornament is required. It has already been observed that in some non-autograph sources of Charpentier's works a cross is used to replace the wavy line that appears in the composer's original. It occurs, for instance, throughout the versions of H22, H243, H268 and H419 which appear in Edouard's edition *Motets mêlés de symphonie*, at points where Charpentier uses  in the autographs.²² The fact that the cross is the only ornament sign in Edouard's volume (which includes eight other *motets* for which no autograph sources survive) may suggest that it was intended as a general rather than specific ornament sign, since we might expect such a collection to contain more than one type of ornament.


At first sight, the cross also appears to be the sole ornament sign in Ballard's edition of *Médée*. Closer inspection reveals six instances of the wavy line, one of which is reproduced in Ex.14.50 (b.3).²³ All examples appear in instrumental sections; in five cases, the sign occurs on a dotted crotchet followed by a written-out termination (as in Ex.14.50). Given that this is a context in which we tend to find Charpentier's ornament , it is not inconceivable that Ballard used the single wavy line to replace at least some instances of the double wavy line occurring in the original (now lost). But even taking into account the existence of this second symbol, it still

22. See p.342.





23. See also pp.79 (2 exx.), 80, 101, 151 of the score.










seems likely that the cross replaces more than one of Charpentier's original signs; had the autograph of such a lengthy and varied piece survived, we would expect far more diversity of ornament signs.

The presence of the wavy line in Ballard's edition proves that it was not impossible to print. And equally, Edouard's engraver could have copied the sign. Why then, did the former reserve it for just half a dozen occasions, even then probably using it to replace another of Charpentier's symbols? Why did Edouard excise it from his collection? The most plausible explanation is that Charpentier's contemporaries were not familiar with his range of ornament symbols and what they denoted; it was necessary to substitute a sign which was better known to the public who might purchase *Médée* or *Motets mêlés de symphonie*.

Replacement specifically of the wavy line by a cross (sometimes with the appearance of a slashed wavy line) is also apparent in non-autograph manuscripts. The copy of the motet *S^{te} Thérèse* and the three surviving separate parts of *Magdalena lugens* all contain crosses in place of the wavy line, the only ornament sign that appears in Charpentier's version of both these works.²⁴ Although the wavy line is actually present in the non-autograph *De profundis* setting in Rés. Vmc. Ms. 28 (the only surviving source of the work), there are a couple of instances where a cross seems to be used in its place. In Ex.14.51a, two phrases in the upper *dessus* part end in a similar manner (bb.5 and 8), but  appears on the penultimate note

24. Vm¹ 1269, no.7; Vm¹ 1266, no.8.

of the first and  at the equivalent place in the second. In Ex.14.51b, it appears that  in the upper part in bar 5 is used as a replacement for , since the latter sign appears in an identical context on several other occasions in the same passage (see C1, bb.4, 5, 7; G2, b.7; instrumental parts, bb.9-11). Perhaps the score from which the copyist was working lacked  at the points in question (typical of Charpentier's inconsistency) and so he simply supplied his own version of the ornament.

In other non-autograph manuscripts there is a haphazard approach to transcribing Charpentier's wavy line. In the copy of H193 the scribe sometimes retains it, sometimes omits it and sometimes replaces it with a cross.²⁵ In three instances this inconsistency gives rise to the simultaneous appearance of  and  at points where Charpentier uses only  in the autograph. Compare, for instance, Ex.14.52a (both parts, b.4) with Ex.14.52b (both parts, b.3), and Ex.14.53a (staves 1 and 2, b.5) with Ex.14.53b (staves 1 and 5, b.2).²⁶ The copyist's own indecision is illustrated in the latter example where, in the *taille de violon* line (which does not exist in the autograph score, but which doubles the vocal *taille* line) we find both  and  (stave 4, b.3). The copyist does not use the cross on those occasions in Charpentier's score where the signs  and  appear; these are either omitted, replaced by , or, in one case of , retained. Since these

25. Vm¹ 1269, no.8.

26. For the third instance, compare VII, 6^v, b.13 with p.128, b.3 of the non-autograph version.

latter signs occur in only a few places, it is impossible to say whether the copyist deliberately avoided using the cross as a substitute.

Similarly, in three of the essentially non-autograph partbooks of *Judicium Salomonis*, crosses replace some instances of \sim which occur in equivalent places in the score, but not the few examples of $\cdot \sim$.²⁷ The latter are retained as they are in the score, with the possible exception of one instance which may be replaced by \sim , though the source is unclear. Also in common with the copy of H193, some instances of Charpentier's \sim are retained in these parts and, on a couple of occasions, extra ones are added. Once again, the use by the copyist of $+$ or \sim seems indiscriminate and inconsistent, as the following comparisons between the full score and two *taille* parts demonstrate:


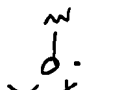
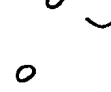
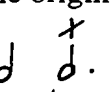
Ex.14.54a-c Ex.14.54a, full score (b.4); Ex.14.54b, partbook 14 (b.5); Ex.14.54c, partbook 15 (b.2): all sources have \sim

Ex.14.55a-b A written-out repeat of the passage in Ex.14.54a appears in the partbooks only; Ex.14.55a, partbook 14 (b.2) has $+$; Ex.14.55b, partbook 15 (b.3) has \sim

Ex.14.56a-b A similar phrase to that in Ex.14.54 and Ex.14.55 has \sim on its first appearance in all three sources (not shown here); on the written-out repeat (partbooks only), partbook 14 (Ex.14.56a, b.6) retains \sim ; in partbook 15 (Ex.14.56b, b.4) it is replaced with $\cdot \sim$

27. Partbooks 10, 14, 15.

Ex.14.57a-f These two closely situated phrases both contain \sim in the full score (Ex.14.57a, b.5; Ex.14.57b, b.4) and partbook 15 (Ex.14.57c, b.5; Ex.14.57d, b.2). But in partbook 14 (Ex.14.57e, b.4; Ex.14.57f, b.2), \times is used in the second phrase.

Things are more clear-cut in the four largely non-autograph partbooks of the *Assumpta est Maria* set, where Charpentier's signs are not used at all.²⁸ Here the cross (more usually appearing \times) is used as a 'universal' ornament sign, since it replaces both $\cdot\sim$ and the simple wavy line. In addition to those examples seen earlier where  and  in the original are replaced respectively in the parts by  and  (see Exx.11.50-52), instances in the score where the sign occurs on a single note are replaced in the parts by a cross. In addition, the cross appears in the partbooks in places where there are no ornaments in Charpentier's score, and on some occasions, ornaments occurring in the score are completely disregarded in the parts. In the three extracts from the score reproduced in Exx.14.58-60, the symbols \sim and $\cdot\sim$ occur in close proximity; at the equivalent points in partbooks for *taille* and *basse taille*, both are replaced by the cross. Compare the following:

Ex.14.58a, LH extract, b.2 and RH extract, b.1 with Ex.14.58b, b.2 and system 1, last bar.

Ex.14.59a, bb.1 and 5 with Ex.14.59b, bb.2 and 6.




Ex.14.60a, bb.1 and 5 with Ex.14.60b, bb.5 and 9.

28. Partbooks 2, 3, 4, 10. The present discussion disregards the *Domine salvum* settings in Charpentier's hand that occur at the end of partbooks 2 and 3.

The fact that Charpentier's own hand is evident in the largely non-autograph partbooks in both *Judicium Salomonis* and *Assumpta est Maria* sets, often making emendations but apparently not interfering with the ornament signs, suggests that he must have sanctioned the use of the more ambivalent symbol. However, the fact remains that Charpentier intended performances of his music to incorporate a range of ornaments, and he attempted to make his exact intentions clear in his autographs by devising a range of signs. The replacement of both \sim , $\bullet \sim$ and possibly other ornament signs by the cross is detrimental since it hides such precise intentions.

Chapter 15

Ornamentation: The superscript dot

So far, the superscript dot has been examined where it appears in conjunction with the trill signs  ,  and  . The present chapter considers its appearance independently of these symbols. One difficulty in studying the independent dot is the need to distinguish it from accidental inkspots or other blemishes on the manuscript. Although I have examined the autographs at first hand, I have spent more time working from microfilms, where it is sometimes difficult to make such distinctions. Every attempt has been made to discriminate between intentional and non-intentional dots; a few particularly dubious examples have been omitted.¹

Most instances where the dot is used independently occur in vocal lines in the *leçons de ténèbres* in Volume IV, where there are some 100 separate examples. A few others occur elsewhere in the autographs (see Table 15.1). The probable dates of the works in question suggest that Charpentier used the sign sporadically over a period of some 25-30 years.

1. Such questionable examples are located as follows: I, 18 (system 2, *dessus*, b.3); IV, 16 (system 5, b.3), 41^v (system 7, b.4), 44^v (system 4, b.3), 47^v (system 8, b.1); X, 79^v (system 1, b.3).

Table 15.1
Location of independent superscript dots in the autographs

Location	'H' number
I, 2 ^v	H91
I, 5 ^v	H92
I, 8 ^v	H306
I, 59 ^v	H95
XV, 53 ^v	H160
IV, 13-39, 41-58 ^v	H96-8, H102-10
VII, 7 ^v	H193
V, 12 ^v , 13 ^v	H139
V, 24	H534
XXVIII, 16	H81

It has already been concluded in this thesis that when a dot prefaces or follows a trill it has one of two functions, depending on whether it appears on the same note or on an adjacent note of the same pitch. In the former case, it appears to indicate that the performer should sustain the written note for part of the note's duration. In the latter instance it is at first sight redundant, since the main note preparation and/or *point d'arrêt* of the trill is already written out; it has been suggested in preceding chapters, however, that the purpose of the dot is to draw the performer's attention to the fact that the marked note forms an integral part of the ornament and should be performed as such.

Numerous commentators discuss the dot in the context of the compound ornament. Only two - Käser and Rose - clearly acknowledge its use as an independent sign;

their suggestions will be considered in due course. While two other commentators seem at first sight to imply that the dot is a sign in its own right, closer examination of their work suggests that this was not in fact their intention. De Nys describes the dot as one of three ornament signs in the Mass H3, and writes that it indicates decoration by 'slide or fore-/back-fall'.² But since there are no instances in this Mass where the dot appears separately from the wavy line, it would seem that de Nys's suggestion (given without supporting evidence) is based on instances where the dot forms part of the compound ornament $\cdot \sim$. Burke, having listed the four signs $\cdot \sim$, \sim , $\cdot \sim$ and \sim , adds that 'the sign \cdot may apply to the duration of the note over which it is found, and hence direct the singer to allow a certain degree of rhythmic freedom ... or possibly a vibrato of some nature ...'.³ In view of the preceding list of signs, he too appears to have the compound ornament in mind; he certainly does not specifically state that the dot is used independently.

Thus we are understandably cautious of applying these interpretations to instances where the dot appears by itself. Such interpretations seem unlikely anyway, in so far as it is possible to ascertain exactly what both writers have in mind. (Neither illustrates his suggestions.) In Ex.15.1 (b.6), for instance, a slide seems unlikely at the start of the note, and it would be impossible to add one after it, given that there is nowhere to slide to. It is not clear what De Nys means by 'fore-/back-fall'.

Separately, 'fore-fall' and 'back-fall' are single grace notes that ascend or descend

2. Charpentier, *Messe à 8 voix et 8 violons et flûtes*, ed. de Nys, p.xi.

3. Burke, 'The Early Works', i, 102-3.

respectively, but it is unclear whether De Nys is suggesting that the dot indicates one or the other, or some combination of the two. It is also not clear what Burke means by 'rhythmic freedom', since this surely implies that more than a single note will be affected. His other suggestion seems equally dubious: though Charpentier's dot is occasionally found on minims and semibreves, it occurs more often on crotchets, quavers and even semiquavers in mid-melisma, where it seems inconceivable that it indicates vibrato (see Ex.15.2, b.4, fourth note). Moreover, the fact that Burke makes his first suggestion on the basis of 'contemporaneous organ music' (he does not state why) and the second on the grounds that the sign for a vibrato (a *verre cassé*) in lute music comprises a dot and a comma, makes us reluctant to accept them: with few exceptions, Charpentier's dot occurs only in vocal lines.

We may also rule out Rose's unsupported statement that the dot indicates a *port de voix*.⁴ There are many instances where this would be inappropriate (Ex.15.1 and Ex.15.2, for example). Such an interpretation would also make the dot redundant on the few occasions (illustrated later) where it occurs simultaneously with an already written-out *port de voix*. Käser's suggestion, meanwhile, is more plausible.⁵ Having observed that the dot appears 'wo ein Triller oder ein Mordent möglich wäre' (i.e. where a trill or a mordent would be possible), and that it is frequently combined with the trill sign, he concludes that the note bearing it should remain unornamented. To

4. Rose, 'Marc-Antoine Charpentier's *Première Leçon du Vendredy Saint*', p.59, n.31.

5. Käser, *Die Leçon de Ténèbres*, p.55.

test this supposition (for which Käser provides no further evidence) and to investigate other possibilities, a detailed examination of the examples is required.

Yet it is difficult to know where to begin: contextual evidence supporting one particular manner of interpretation rather than another is lacking, since the dot occurs in a variety of contexts. Nevertheless, two autograph examples give us a starting-point. In Ex.15.3 (b.2, stave 4; b.10, staves 1 and 2) the dot occurs in conjunction with a verbal instruction, 'sans tr' - presumably shorthand for 'sans tr[emblem]' or even 'sans tr[emblement]', i.e. 'without a trill'. In all three cases, the performers may have been tempted to decorate the long note with a trill, and Charpentier's reluctance for this to happen may be connected with the text, 'suave melos' ('sweet melody').⁶ It seems that Charpentier possibly had a similar idea in mind in Ex.15.4. Here the instruction 'point de tremblement' is written above the vocal line in bar 6, the first note of which is marked with a dot. Given that such French phrases as 'point de vue' and 'point de saturation' translate as 'point of view' and 'saturation point', Charpentier's 'point de tremblement' would at first sight indicate a trill; the context, involving approach from a third above, certainly invites one. However, as Charpentier had a range of symbols at his disposal, it seems unlikely that, on this single occasion, he would have gone to the trouble of writing in long-hand what he could indicate more effectively with a wavy line. So, with Ex.15.3 in mind, we might conjecture that Charpentier used the word 'point' here in the sense of 'ne ...

6. Even here, Charpentier's inconsistency reveals itself by the fact that in bar 2 the 'sans tr' instruction in the *second dessus* instrumental line is not accompanied by a dot.

point', meaning 'not at all', or as shorthand for 'il n'y a point de tremblement': 'there is no trill'.⁷ This interpretation is supported by the composer's use of the phrase 'point de ...' on two other occasions. In H481 we find 'point de flutes', indicating that *flûtes* should not play.⁸ And in H328 Charpentier indicates that two of the *flûte* parts '... ne fera point de silence' (Ex.15.5, staves 1 and 3, bb.3-4), signalling that they should continue to sustain their note while other parts have 'un petit silence'.

The appearance of the dot in conjunction with the instruction not to trill bears some similarity to its use in contexts such as $\cdot \sim$, $\cdot \text{wavy}$ and $\cdot \text{trill}$. With this in mind, it is tempting to agree with Käser's suggestion that, where Charpentier uses the dot alone, it is not to indicate an ornament, but to signal that the relevant note should be played without one. There is no shortage of examples where such an interpretation seems possible, and the use of the dot for this purpose rather than as a particular kind of ornament would explain why the range of contexts is so wide. It has already been suggested that the *leçons de ténèbres* in Volume IV may have contained such a profusion of ornament symbols because they were intended to be performed by nuns (i.e. non-professionals). If we accept the dot as a 'warning signal', its frequency in this set of pieces would support the notion that Charpentier was being as helpful as possible to his singers.

7. There are two further instances in the autographs (XVIII, 58^v and XXII, 28^v) where Charpentier indicates verbally that there should be no trill (using 'sans trembler' and 'sans tr.' respectively); in these instances, however, he does not accompany his instruction with a dot.

8. This passage is discussed in Parnley, 'The *Pastorales*, *Intermèdes*, and *Incidental Music*', i, 148.

That the dot has a cautionary role is supported by a comparison of essentially identical passages in different *leçons de ténèbres*:⁹

Ex.15.6a: dot in bb.2 and 5; Ex.15.6b: no dot at these points (bb.2 and 5).

Ex.15.7a: dot in bb.6 and 10; Ex.15.7b: no dot at these points (bb.6 and 10).

Ex.15.8a: dot in bb.1 and 3; Ex.15.8b: dot in b.3 only.

The appearance of the dot in one version but not in the other might be regarded as typical of Charpentier's general inconsistency. However, it might equally support the idea that the dot is optional. Although dots occur throughout the *leçons de ténèbres* in Volume IV, it is worth noting that in the above examples (and further instances where a comparison may be made between two passages) those passages which lack dots were copied earlier than those which contain them. Might this suggest that in the process of recopying Charpentier attempted to clarify the notation of these borrowed passages?

As Käser observes, many examples of the dot can be found in places where a trill or *pincé* would be possible, and therefore where, for whatever reason, Charpentier may have wished to prevent his performers from improvising one. That he often felt the need to do this in the already densely ornamented *leçons de ténèbres* is certainly plausible. On a few occasions, for instance, a dot is placed on the note following a written-out *port de voix*, a context in which, according to contemporary practice,

9. Similar comparisons may be made between passages located as follows: IV, 48 (from H107) and IV, 33 (from H103); IV, 55 (from H109) and IV, 39 (from H104); IV, 46^v (from H107, Ex.15.32) and V, 12^v (from H139); IV, 38 (from H109, Ex.15.40) and I, 7^v (from H93).

performers would have routinely added a *pincé* (Ex.15.6a, b.5; Ex.15.9, b.5; Ex.15.10, lower G2, b.4).¹⁰ Similarly, in Ex.15.11 (b.2) and Ex.15.12 (b.4), the same figure in reverse (a written-out *coulé*) has a dot in the equivalent place; the fact that on many occasions Charpentier completes this figure with a wavy line (as in the subsequent bar in Ex.15.11) may suggest that he used the dot to confirm that the ornament had been deliberately omitted.

Ex.15.13 is a comparable example. Here we find a dot in the upper vocal part in bar 7 and another in the lower voice in bar 6. Yet in the sequence in the upper voice (ending in b.8) and in the repetition of the same figure in the lower voice (b.7), the equivalent note is marked with a wavy line. Without the dots the singers might assume on the basis of what happens subsequently that Charpentier had inadvertently omitted the trill signs.

Ex.15.14a and Ex.15.14b are versions of the same passage from different *leçons de ténèbres*. Both have dots in bars 3 and 4, arguably to prevent the addition of an ornament. In Ex.15.14a there is also a dot on the first note of bar 6; meanwhile at this point in Ex.15.14b we find written-out oscillations. Might we speculate that, in borrowing the passage in Ex.15.14b, Charpentier changed his mind for some reason about the written-out trill in bar 6, and decided to replace it with a longer note and a dot to make sure that there would be no ornament at this point?

10. The possibility that the dot in this context might indicate a straddling of the *port de voix* across the beat was raised on p.346, but there is no evidence to support this hypothesis.

Further examples may be grouped in categories. In each case it is possible to argue that the dot indicates 'point de tremblement' or equivalent ornament. To avoid having to make this point repeatedly, these examples are presented as a list, and the reader is invited to examine them with the above hypothesis in mind:

1. **Dot on the final note of a melisma, or before a break in a melisma, approached from the note above:**¹¹

Ex.15.15 (b.2)

Ex.15.16 (b.3)

Ex.15.17 (b.5)

Ex.15.18 (bb.6, 7) demonstrates Charpentier's use of a wavy line in this context.

2. **Other instances where the dot occurs at a phrase-end:**¹²

Ex.15.19 (*dessus* I, bb.2, 14, 26; *dessus* II, bb.11, 23; *haute-contre*, bb.5, 18)

Ex.15.20 (b.5)

11. See also examples located as follows: IV, 27 (Ex.15.12, b.3), 29, 38, 41^v, 44^v (2 exx., including Ex.15.1), 45, 48 (Ex.15.7a, b.6), 52, 55, 56.

12. See also IV, 15^v and 56. In a further instance on IV, 51^v, the dot on the final syllable probably pre-dates the preceding note of anticipation, which looks as though it was added retrospectively (and which would make a subsequent trill less likely).

3. **Dot in mid-phrase, approached from a third above:**¹³
Ex.15.21 (system 1, last bar)
Ex.15.22 (C3, system 1, b.9 and system 3, b.7)¹⁴
Ex.15.23 (b.2)

4. **Dot in mid-phrase, approached from the note above**¹⁵
Ex.15.23 (b.5)
Ex.15.24 (b.2)
Ex.15.25 (b.3)

5. **Dot on penultimate note of phrase:**¹⁶
Ex.15.26 (bb.4, 6, 8).

In a later version of the same passage (Ex.15.27), Charpentier writes a wavy line at equivalent points (bb.5 and 7). Perhaps having already decorated the line with descending slides in Ex.15.26, he did not want further ornamentation on the penultimate note of each phrase and so used the dot to ensure this.¹⁷ But since the

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13. See also IV, 35 (Ex.15.2, b.4), 43^v, 45^v, 51^v, 54^v (Ex.15.10, both *dessus*, bb.5-7).
 14. The fact that the dot is absent from the *taille* vocal line in this example despite it being identical to the *haute-contre* part in melodic shape and rhythm might be the result of inconsistency. On the other hand, this difference may have been intentional, as it happens both times the figure occurs. Since Charpentier marks ornaments more frequently in uppermost parts (indeed, the subsequent $\cdot \sim$ in Ex.15.22 occurs in the upper line only), it could be that he felt a greater need to warn against the addition of an ornament here than in the lower line. A similar discrepancy occurs between two vocal parts on IV, 29.
 15. See also IV, 14, 17, 26, 32 (2 exx.), 33, 35, 39, 43, 43^v (Ex.15.48, b.1), 44 (2 exx.), 44^v, 45^v, 48 (3 exx., including Ex.15.7a, b.10), 52 (Ex.15.8a, b.1), 56.
 16. See also IV, 25. Examples may also be found later on IV, 46^v (Ex.15.32, bb.6 and 11) and in equivalent places (and one other) in the identical passage on V, 12^v.
 17. The two-note descending slides in Ex.15.26 are discussed on p.441-2.

slides are omitted in Ex.15.27, Charpentier may have decided that the trills were desirable.

6. Approach from above in a syllabic line
Ex.15.28a (b.6)¹⁸

In a version of this line (albeit rhythmically different) later in the set of *leçons*, Charpentier adds a wavy line to the note in question (Ex.15.28b, bb.2 and 3). This may suggest that, unless otherwise advised, the singer involved in Ex.15.28a would have assumed a trill.

7. Dots in instrumental lines; approach from above and the same note:¹⁹
Ex.15.29 (C2, b.3)
Ex.15.30 (lower G1, system 2, b.1)

8. Approach from the note below:²⁰
Ex.15.31 (b.2)
Ex.15.32 (bb.8 and 13)
Ex.15.33 (b.3)

In fact, in nearly all instances where Charpentier's dot occurs, one could argue that its purpose is to preclude an ornament. However, it may also have been used for other purposes, albeit with essentially the same function: to ensure that the note concerned was performed as written. In some cases Charpentier may have used the

18. See also IV, 49^v.

19. A further - more dubious - example appears on VII, 7^v

20. In addition to the examples of *port de voix* illustrated earlier (Ex.15.6a, Ex.15.9, Ex.15.10), see also I, 2^v (Ex.15.47); IV, 25, 35, 45, 45^v, 48^v, 50^v; V, 12^v (identical to Ex.15.32), 13^v.

dot to draw attention to the pitch of a note in places where this might cause the singer a problem. Such use of the dot as a means of alerting the performer to a potential danger spot is analogous with the composer's use of coloration in his continuo lines.²¹

In two examples the dot occurs at a point where it seems unnecessary to preclude a trill (Ex.15.34, b.3 and Ex.15.35, b.4). Instead, in both cases it coincides with chromatic movement in the vocal line. In Ex.15.34 the note concerned is marked as a *c''* natural; it is preceded earlier in the bar by two *c''* sharps and immediately followed by another. In Ex.15.35 the dot also falls on a *c''* natural preceding an upward shift of a semitone. Charpentier may have used the dot to prepare his singers for these unexpected twists. Although the no-ornament explanation may well apply in the case of the dots in Ex.15.36 (b.2), Ex.15.37 (b.2) and Ex.15.38 (bb.5 and 10), it is conceivable, in the light of Ex.15.34 and Ex.15.35, that their use here is also connected with chromatic movement. In Ex.15.36 the dot appears on an *a'* natural following a bar of repeated *a'* flats, and in Ex.15.37 it appears in a melisma on a *c''* sharp following a *c''* natural. In Ex.15.38 it accompanies similar chromatic movement; it is also arguable that the dot in bar 11 of this example draws attention to the flattening of a note that was previously sharpened. Such examples may confirm that Charpentier intended a similar semitonal shift in other cases where he writes a dot, but where the notation is ambiguous. Ex.15.39 (b.2) is another version of the passage seen in Ex.15.34, from a later *leçon* in the set. Here, though, it is not

21. See Chapter 21.

clear from the notation whether the pitch of the antepenultimate note in the bar is *c*" natural or *c*" sharp. Might we speculate that, as in Ex.15.34, a natural was intended, and that the dot confirms this? Similarly (and as noted in Chapter 11), in bar 4 of Ex.15.40 and bar 2 of Ex.15.41 the pitch of the last note is unclear; the line over the bar-line could be intended either as a tie or as a slur, depending on whether the notes concerned are of the same pitch, or different. Given that in both examples all previous *d*" sharps in the bar are marked individually with an accidental it seems possible that Charpentier intended the last, unmarked note to be a *d*" natural. In turn, the dot may have been his means of confirming this.²²

By extension, we might speculate that the dot similarly warns of other unexpected pitches. In Ex.15.6a (b.2), Ex.15.42 (b.5), Ex.15.43 (b.3), Ex.15.44 (bb.3 and 5) and Ex.15.45 (b.2) it occurs on notes that are a diminished fifth (or, in one instance, a diminished fourth) away from the previous one in lines that are essentially stepwise; in all but the last of these examples it is placed on a chromatic note. Whether a dot is intended on the penultimate note of bar 2 in Ex.15.46 is not clear; in any case, Charpentier would surely have been justified in warning his *dessus* of an awkward leap in a melisma that otherwise moves by step. It would certainly be more difficult in this instance to argue that he was excluding an ornament.

22. It is possible to argue, however, that the note in question in each example was intended to be sharpened (see p.347).

In the absence of firm evidence, then, there is no end to speculating about what Charpentier's dot denotes when used independently of his trill signs. While practically all instances can be explained by at least one of the above hypotheses, one further possibility should be considered: that in certain circumstances the dot should be read like a modern staccato sign. As noted, some commentators suggest this interpretation when discussing the appearance of the dot in the context $\cdot \text{w}$.²³ However, this has been shown to be improbable, and it seems an equally improbable explanation of the examples cited so far in this chapter: the dot's appearance on longish notes and on notes which occur in mid-melisma preclude this interpretation. Nevertheless, there are a handful of cases - see Ex.15.11 (b.2) and Ex.15.47 (b.3) - where the idea cannot be dismissed. A staccato interpretation could also apply in Ex.15.48 (b.3), where Charpentier's sign resembles a comma. Since this is the only instance of this symbol in the manuscripts it is impossible to say whether a comma was intended or whether the sign is simply a malformed dot. Whatever the case, it is possible that Charpentier wanted a break in articulation between the two repeated notes either side of the bar-line, and that he used the dot/comma as a signal that the semiquaver should be cut short. A further instance where a dot might be read as a staccato sign occurs in Ex.15.32 (the second dot in bars 8 and 13). Alternatively, we could return to the notion of the dot as a 'warning sign' and speculate that rather than indicating a staccato as such, it warns the singer not to sustain the note over the subsequent change of harmony. Such a cautionary function might explain why these dots are absent from the otherwise identical version of the passage on V, 12^v.

23. See pp.332-5.

Like the other possible explanations discussed above, this latter idea is hypothetical. Though the 'no-ornament' interpretation would seem the most plausible in many instances, the fact that Charpentier's dot occurs amidst a variety of melodic and rhythmic patterns makes it impossible to reach hard and fast conclusions about what it denotes in every case. Despite this, the present chapter draws attention to a neglected aspect of Charpentier's notation and provides a starting point for future discussions.

Chapter 16

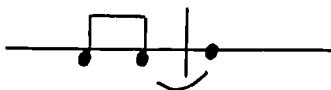
Ornamentation: *Port de voix*, *coulé*, slide and grace notes

Port de voix

One of the most frequently encountered ornaments in French Baroque music is the *port de voix*, 'a one note grace that *ascends* to its parent note'.¹ Although a variety of melodic designs are possible, the *port de voix* most commonly repeats the preceding note and rises by step to the following one, as seen in Ex.16.1a-c from Montéclair's *Principes de musique*.² These examples also demonstrate one of the contemporary methods of notating the ornament - that is, with a grace note.³ In other sources different symbols are used; Loulié's sign for a *port de voix* is an oblique dash (/), while L'Affilard, Berthet and Hotteterre use a vertical wedge (√).⁴ The single example and written-out realization in Berthet's *Leçons de musique* is reproduced in Ex.16.2. Other composers chose to write out the ornament using full-sized notation, as seen in Ex.16.3a-c from the music of Lambert, Lully and

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1. Neumann, *Ornamentation*, p.49.
 2. Cited in Neumann, *Ornamentation*, p.64.
 3. Other sources where this method of notating the *port de voix* occurs include Michel De La Barre, *Pièces pour la flute traversière avec la basse continue* (Paris, 1703) and Danoville, *L'art de toucher le dessus et basse de violle* (Paris, 1687); cited in Neumann, *Ornamentation*, pp.60-1.
 4. Étienne Loulié, *Éléments ou principes de musique* (Paris, 1696), p.69; L'Affilard, *Principes*, pp.20-1; Hotteterre, *Premier livre*; Pierre Berthet, *Leçons de musique ... pour apprendre à chanter sa partie à livre ouvert*, 2nd ed. (Paris, 1695), p.47. All cited in Neumann, *Ornamentation*, pp.57, 61-3.

Clérambault.⁵ It is this last method which Charpentier uses exclusively, in every instance preferring full-sized notes and unambiguous rhythms to the grace notes or symbols employed by others. In his autographs the *port de voix* is found on some 500 occasions, where it takes the following form:



The repeated notes are usually both of the same value, frequently quavers (as here) or semiquavers, though sometimes crotchets or demisemiquavers. In some instances, the first note is dotted and the second shorter.⁶ In a few others in the Volume IV *leçons de ténèbres*, we find the rhythmic figure seen in bars 4-5 of Ex.16.4. In all but a couple of cases the figure involves the ascent of a second, often (though not always) a semitone.⁷ The note following the slur is nearly always the first in a new bar; in a few cases it falls on the half-bar.

Before examining specific examples, it is worth noting the distribution of the ornament within Charpentier's output. Examples are found in sacred and secular works, nearly always in vocal parts. While they occasionally appear in choral lines (even in passages for double choir), Charpentier's *ports de voix* most often occur in soloists' lines. Around 280 of the 500 examples occur in Volume IV, more

5. Cited in Neumann, *Ornamentation*, pp.32, 247 and 58 respectively.

6. See Ex.16.26.

7. These exceptional examples, located on IV, 14 and 18 involve the ascent of a fourth.

specifically in the *leçons de ténèbres* H96-110. As noted earlier, this set is particularly heavily ornamented. The remaining examples are distributed at random in the *Meslanges*⁸ and in the volume Rés. Vmc. Ms. 27. The autograph partbooks of the Mass *Assumpta est Maria*, *Judicium Salomonis* and *Les arts florissants* contain duplicates of those examples that appear in the scores of each work. The latter set contains three additional examples that underline the ornamental nature of this figure, even though it is written out in full-sized notes: here, unembellished lines in the score have been embellished with *ports de voix* in the partbooks. Compare the following:

Ex.16.5a (bb.1-2) with Ex.16.5b (bb.3-4)

Ex.16.6a (bb.1-2) with Ex.16.6b (bb.2-3)

Ex.16.7a (upper stave, last two bars, lower line of text) with Ex.16.7b (bb.3-4, from the written-out repeat of the second stanza)

Certain of Charpentier's self-borrowings reveal similar evidence. In reworking material from earlier *leçons de ténèbres* settings the composer often adds *ports de voix*, as a comparison of Ex.16.8a (bb.3-4) and Ex.16.9a (bb.5-6) from H92 with Ex.16.8b (bb.3-4) and Ex.16.9b (bb.1-2) from H98 demonstrates. Thus, despite indicating it in full-sized notation, Charpentier clearly regarded the figure as ornamental.

8. There are, however, no examples in Volumes VI, XVI, XVIII, XIX, XX.

At this stage, let us consider the views of previous commentators about Charpentier's use of this ornament. In his doctoral dissertation of 1954 Hitchcock describes the figure as a *port de voix* which is written out 'in a deceptive notation'.⁹ He suggests that the following:



should be performed:



Hitchcock reiterates this interpretation ten years later in the preface to his edition of *Judicium Salomonis*. He claims that performance of Ex.16.10a as written is impossible because, though not uncommon for the period, the misaccentuation of the Latin text is uncharacteristic of Charpentier. He subsequently suggests that it might be most appropriately sung as shown in Ex.16.10b, the repeated note and syllable occurring on the beat.¹⁰ Dunn also argues that the figure 'is not performed the way it appears', describing the notation as 'rather cumbersome and wholly inaccurate'. He cites an example from the *Te Deum* (H145) and suggests, like Hitchcock, that the repeated note should be sounded on the beat (see Ex.16.11).¹¹

9. Hitchcock, 'The Latin Oratorios', i, 170-1.

10. Charpentier, *Judicium Salomonis*, ed. Hitchcock, p.x. Hitchcock writes that the work contains eight examples of the figure (p.xiv, n.33); the present writer has counted nine, the additional one occurring on XXVII, 33 at 'alteri'.

11. Dunn, 'The *Grands Motets*', ii, pp.xviii, xxi.

Other commentators draw attention to this written-out *port de voix* without referring to a specific method of performance. Barber, for example, writes:

Passages where a new syllable is attacked on an unaccented beat in the *leçons* may have been performed as *ports de voix*, and the slurs in the manuscripts may indicate this practice in addition to merely designating that the same syllable is shared by more than one note'.¹²

Burke refers to the device as *anticipatione della syllaba*, writing that it 'appears frequently in Charpentier's Lamentations'.¹³ Johnson, in addition to rehearsing Hitchcock's theory, reports Neumann's opinion that 'the lower note should start before the beat and possibly be held over to the strong beat'.¹⁴

In his own study, published over a decade later in 1978, Neumann devotes considerable space to the *port de voix*.¹⁵ Although he does not refer specifically to Charpentier, he presents much information gleaned from the composer's contemporaries about how the ornament was performed. He demonstrates with the aid of numerous sources that, in music of the late seventeenth century for voice or melody instruments, it was more common for the *port de voix* to be sounded before

12. Barber, 'The Liturgical Music', i, 371.

13. Burke, 'The Early Works', i, 108.

14. Martha Nieopold Johnson, 'Ten Magnificats By Marc-Antoine Charpentier', 2 vols (master's thesis, University of North Carolina, 1967), i, 65-6. Johnson writes that this opinion was expressed in private conversation with Neumann.

15. Neumann, *Ornamentation*, pp.49-91.

the beat than to be placed on it in the manner that Hitchcock and Dunn suggest.¹⁶ In fact, there is no difference between Charpentier's written-out examples and those seen in Ex.16.3a-c which Neumann uses to support his argument that a prebeat start was preferred.

The abundant evidence that prebeat starts to *ports de voix* were not only possible but widespread in Charpentier's day undermines the arguments of Hitchcock and Dunn in favour of onbeat interpretation. In any case, the latter is unwise to base his interpretation on Couperin's instruction that 'the little grace note of a *port de voix* or of a *coulé* must be struck with the harmony, that is, in the time of the succeeding note ...'. There are at least three reasons for not applying Couperin's advice to Charpentier. First, it appears in *L'art de toucher le clavecin*, which was written primarily with keyboard music in mind.¹⁷ Second, while it accords with similar advice in other late seventeenth- and early eighteenth-century sources of keyboard music, it is at odds with what seems to be the case in non-keyboard sources.¹⁸ The

16. Neumann, *Ornamentation*, pp.52-65. Contemporary sources cited by Neumann in which prebeat interpretation of the *port de voix* is described and/or illustrated alongside onbeat performance include the following: Rousseau, *Méthode claire*; Loulié, *Éléments*; Montéclair, *Principes*. In the following, prebeat performance is discussed and/or illustrated to the exclusion of onbeat execution: Rousseau, *Traité de la viole*; Danoville, *L'art de toucher*; L'Affilard, *Principes*; Berthet, *Leçons de musique*; De La Barre, *Pièces pour la flûte traversière*.

17. Couperin, *Oeuvres complètes*, i, 33.

18. For Neumann's discussion of the onbeat *port de voix* in keyboard music see *Ornamentation*, pp.68-70. He does stress, however, that a number of keyboard composers and teachers preferred the prebeat ornament (pp.70-4).

application to Charpentier's vocal and instrumental music of an ornamental style strongly rooted in the quite separate keyboard tradition is ill-advised. Third, Neumann suggests that Couperin, even in his own music, did not intend his advice to be followed to the letter;¹⁹ for this reason alone it would be inappropriate to suggest that it should be applied unreservedly to another composer's output.

Certainly, Charpentier's notation of *ports de voix* would itself provide strong evidence against the suggestions of Hitchcock and Dunn. As noted, Charpentier always uses full-sized notation. Such notation, it goes without saying, contains none of the rhythmic ambiguity of grace notes or ornament symbols. If that is accepted, the fact that Charpentier chooses - without exception - to represent the ornament as beginning before the beat is significant. Ex.16.12 (bb.4-5), Ex.16.13 (bb.1-2) and Ex.16.14 (bb.3-4) are typical examples. Had Charpentier intended these *ports de voix* to start on the beat, one wonders why he troubled to notate them in this misleading way. Rhythmic complexity of the kind surrounding the *port de voix* in the middle of bar 2 of Ex.16.15 (seen on numerous other occasions in the *leçons de ténèbres*) certainly supports the idea that Charpentier intended performance as written.

Further evidence may be gleaned from passages (admittedly few) where the *port de voix* is found in a vocal line which shares melodic material with an instrumental one. On only a handful of occasions does the *port de voix* itself appear in an instrumental

19. Neumann, *Ornamentation*, pp.75-9.

line. Such instances occur where the instrumental part doubles, duets with or anticipates a vocal line which has the same figure. In bars 6-7 of Ex.16.16, for example, the *haute-contre de violon* (stave 2) doubles the vocal *taille* (stave 6). Two further instances occur on XXIII, 1 (Ex.16.17). In bars 1-2 (LH extract) the instrumental *dessus* anticipates both instrumental and vocal entries at the beginning of the third system (RH extract), and at this point the instrumental *dessus* is in sixths with the solo *basse*.²⁰

However, on some 19 occasions, the doubling or anticipatory instrumental line contains no *port de voix*. In Ex.16.18 (staves 4 and 8, last two bars), for instance, the vocal and instrumental bass lines contain precisely the same notes and rhythms, but the vocal underlay and slurring indicate a *port de voix*.²¹ The instrumentalist would not be aware of this until he heard his line doubled by the singer. At rehearsal, the instrumentalist would probably realize that he should phrase the figure in the manner of a *port de voix*. However, there seems little doubt that the ornament would be performed before the beat in view of the fully written-out rhythms in both parts. It could be argued, of course, that slurs are not found in the instrumental lines because they are not required to indicate underlay. Such a conclusion is, however, ruled out by a single occasion in the autographs where a slur missing from a doubling

20. Other examples occur on I, 59^v (instrumental *dessus* lines anticipating entry of the *dessus* voice) and VII, 67 (instrumental *dessus* doubling vocal *dessus*).

21. For comparable examples see Ex.16.19a and Ex.16.20a. On XII, 45^v the slur is also missing from the vocal line, though the underlay clearly indicates that this is a *port de voix*.

instrumental line in the score of *Les arts florissants* (Ex.16.19a, bb.4-5) is actually present in the partbook, both on the first appearance of the passage (Ex.16.19b, bb.5-6) and on the written-out repeat. True, this is an isolated example. But given that only a small number of partbooks survive in comparison with the number of scores, it may well have happened on other occasions. We must nevertheless accept that such was not Charpentier's invariable practice, since a slur not doubled in the *dessus* instrumental line in the score of the Mass *Assumpta est Maria* (Ex.16.20a, bb.6-7) does not occur in the autograph partbooks either (Ex.16.20b, bb.2-3).

In other instances the repeated quavers (or equivalent) of a *port de voix* in a vocal line are replaced by a crotchet (or equivalent) in the doubling instrumental line, again with no slur (Ex.16.21 staves 2 and 5, bb.8-9).²² Here, an onbeat performance of the *port de voix* would create a clash with the instrumental line. While this may have caused no real problem in practice, one imagines that if Charpentier had specifically intended such a dissonance, he would have indicated it by some other form of (less misleading) notation. Alternatively, of course, the instrumentalist could improvise a matching *port de voix*, reaching an agreement with the singer at rehearsal. Again, though, the care that Charpentier takes over the vocal rhythm would seem perverse if he intended an interpretation other than as written. A similar argument may be applied to Ex.16.22 where two *dessus* instrumental lines in an instrumental prelude

22. See also VII, 65^v and the equivalent passage in the *Les arts florissants* partbook for the upper instrumental *dessus* (f.1^v); VII, 88^v; XI, 11^v; XV, 4^v, XXII, 84^v; XXVI, 16. A variant example (where the *port de voix* figure involves a dotted rhythm) occurs on I, 35.

anticipate the subsequent entry of a vocal duo; while the singers each have a carefully-notated *port de voix* (RH extract, bb.1-2 and 4-5), there is no such indication at the equivalent places in the instrumental lines (LH extract, bb.1 and 2).

In other instances involving doubling, the improvisation of a *port de voix* in the instrumental part is precluded; in turn, onbeat performance of the figure in the vocal line is unlikely because of the inevitable dissonance that will result. Ex.16.23a (bb.1-2), for instance, is one of five examples where the note to which the *port de voix* rises in the vocal line (stave 5) is anticipated before the beat in the doubling part (stave 1), ruling out the addition of a *port de voix*. The same situation arises in Ex.16.23b (bb.7-8), where the *haute-contre de violon* (stave 2) doubles the vocal *taille* (stave 7).²³ These examples strongly suggest that Charpentier intended his *ports de voix* to be performed as written, since onbeat performance would create anomalies with the instrumental doubling.

Nothing emerges from a study of Charpentier's underlay to suggest that his *ports de voix* should be performed other than as written. In many cases the text is written below the melodic line with some freedom, especially where space is short, as in Ex.16.24. Revealing of Charpentier's inconsistency, though, are instances where the figure straddles two systems (sometimes even two pages), forcing him to choose whether to place the syllable in question prebeat or onbeat. He uses all possible solutions. In over half of the 17 examples of this which I have found outside the set

23. See also IX, 49^v; X, 70^v; XII, 49.

of *leçons de ténèbres* in Volume IV, the syllable is placed at the beginning of the new line (Ex.16.25). In the remainder it occurs at the end of the upper line (Ex.16.26) or is divided in some way between the two systems (Ex.16.27a-b). Ex.16.27b, with its separation of '-r' and '-eur' is particularly suggestive of a prebeat performance. In around two-thirds of some 60 instances in the Volume IV *leçons de ténèbres*, the syllable appears on the upper line. Nearly all the examples where it appears on the new line occur in close proximity towards the end of the set (on ff.51^v to 58^v). Meanwhile, these pages include only one instance where the syllable is placed at the end of the upper system and a handful of examples that straddle the two lines. This suggests that Charpentier's choice in this matter went in phases and that his underlay here is not indicative of where he intended the *port de voix* to be placed.

There are also no clues to be gained from the underlay in other places where Charpentier has the opportunity to place the syllable in question either prebeat or onbeat. In a number of cases he evidently attempted to begin the syllable under or near the *port de voix* (Ex.16.28, stave 4). Elsewhere, however, he appears to have deliberately placed it after the bar-line (Ex.16.29, stave 3) or across it (Ex.16.30, stave 6). All three examples also demonstrate that the syllable may or may not be aligned with that in simultaneous vocal parts. Charpentier's inconsistency of underlay is also illustrated by comparing repetitions of the same figure. Ex.16.31 contains four instances of the same figure and three different positionings of the

syllable in relation to the *port de voix*: straddling the bar line (bb.1-2), nearer the *port de voix* (end of bb.2 and 5), clearly under the *port de voix* (b.4).

It seems, then, that we should accept that Charpentier notated his *ports de voix* as he intended them to be performed, at least in terms of their prebeat start. What is not evident from the notation is that, if performed according to normal practice, they were probably routinely followed by a *pincé* (a common suffix)²⁴ and may have been held across the beat, as described by Bacilly.²⁵ That the former was indeed the case may be suggested by three examples already described in Chapter 15 where the note to which the *port de voix* ascends bears a superscript dot (Ex.15.6a; Ex.15.9; Ex.15.10). If the purpose of the dot is to warn against an ornament (see Chapter 15), its presence here would imply that we would normally expect one at this point.

On a single occasion (Ex.16.5b), Charpentier follows his written-out *port de voix* with the sign \sim . Although this denotes a trill elsewhere in the autographs, it is conceivable that it indicates a *pincé* here. Even so, its one-off appearance in this context would confirm that the suffix was routine and that Charpentier did not normally feel the need to indicate it. It has been observed that a few examples of written-out *ports de voix* are accompanied by the sign $\cdot\sim$: one suggested

24. See p.314.

25. Bacilly, *Remarques curieuses*, pp.141-3; cited in Neumann, *Ornamentation*, p.55. Aldrich, 'The Principal Agréments', puts a great deal of emphasis on this aspect of the ornament's realization, writing (i, 20) that, 'at the period in question, syncopation was *normal* in the execution of the *port de voix*'.

explanation was that the two components of the symbol draw attention respectively to the *port de voix* and *pincé*. But again, given that this was a frequent combination and that the symbol appears in this context on only a few occasions makes this explanation unlikely. Instead it was concluded in Chapter 11 that the symbol $\cdot \omega$ probably indicates a held main-note trill in this context, as it does elsewhere.

Another possibility raised earlier was that the dot indicates a holding of the *port de voix* across the beat before completion with the *pincé*. But there is no evidence to support this hypothesis and, as already suggested, it is not the most likely interpretation of either symbol in this context. We must assume that the degree to which Charpentier's *ports de voix* were held across the beat - if at all - was dependent on the freedom of the singer's rhythmic declamation. That there was a degree of rhythmic freedom in the performance of the *port de voix* is suggested by Ex.16.28, a further instance where a doubling instrumental line lacks any indication of the simultaneous *port de voix* in the vocal line. Here, though, the quavers of the *port de voix* figure (stave 4) are 'doubled' by a dotted rhythm (stave 1), which might imply that Charpentier also intended there to be a hint of inequality in the vocal line.

Unconventional *ports de voix*

It remains to consider some ten instances of the *port de voix* where Charpentier's notation is unconventional. A number of these have already been illustrated in connection with the ornament symbols they contain; they are nevertheless

reproduced here for ease of reference:

Ex.16.32, bb.2-3

Ex.16.33, bb.1-2

Ex.16.34, bb.1-2 and middle of b.2

Ex.16.35, bb.2-3 and middle of b.3

Ex.16.36, bb.4-5

Ex.16.37, bb.4-5

Ex.16.38, bb.3-4

Ex.16.39, bb.2-3

Ex.16.40, bb.4-5

Ex.16.41, bb.4-5

In only four of these examples (Exx.16.32-35) is the pitch of the subsequent note clear; in each case it is written before and tied across the beat, on which we find a trill.²⁶ In three of these (Exx.16.33-35) the *port de voix* falls on a stronger part of the beat than the preceding note; in Ex.16.32, however, it is placed on the last semiquaver of the bar. In the remaining six instances (Exx.16.36-41), it is unclear, as already stated, whether the note following the repeated note is intended to be read as sharp or natural. If read as sharp and tied to the following note, these examples are comparable with Exx.16.32-35. However, if read as natural, they could be described as instances of the *port de voix double*, where the repeated note is the first of a two-note slide up to the following note. This set of examples comprises three instances where the repeated note is placed on the last semiquaver of the bar

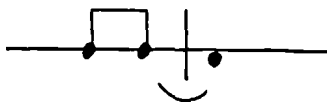
26. As noted earlier (Chapter 11, n.50), it seems likely that a tie was intended in the first instance in Ex.16.35.

(Exx.16.36-38) and two where it occurs on the beat (Exx.16.39-40). In Ex.16.41 it might be argued that the repeated note straddles the beat: instead of moving up to the following note on the subsequent quaver beat, it is sustained across it.

Despite being unconventional and, in some cases, problematic with regard to pitch, these examples share with the more usual form of Charpentier's *port de voix* the fact that the ornament employs full-sized notation. This, together with their rhythmic complexity, undoubtedly suggests that they were intended to be performed rhythmically as written. If this is accepted, there can be little further reason to believe that the rhythms of Charpentier's conventional *ports de voix* are to be performed other than as written.

Coulé

Having discussed Charpentier's *port de voix simple* at some length, attention must be drawn to some 125 examples of the same figure in reverse, a written-out *coulé*:²⁷



This ornament shares many characteristics with Charpentier's *port de voix*. It appears on every occasion in full-sized notation; as with the *port de voix*, the composer was not alone in this, though some contemporaries chose to indicate it

27. Neumann (*Ornamentation*, p.50) defines this as 'a one note grace that *descends* to its parent note'.

by grace notes or with another symbol.²⁸ In Charpentier's examples the repeated notes are of various denominations: quavers, crotchets, semiquavers or demisemiquavers. The figure nearly always involves stepwise movement, often (though not always) a semitone, though in a few cases the descent of a fifth is involved.²⁹ Over half the examples occur in the *leçons de ténèbres* in Volume IV.³⁰ Like the *port de voix*, the figure occurs mostly in solo vocal lines, but on a few occasions in choral ones. I have located one passage where the figure occurs in an instrumental line: in Ex.16.42 the solo viol echoes part of the singer's last phrase, complete with the *coulés* (bb.8-9, 9-10). The decorative function of the device is illustrated by Ex.16.43a from the *Les arts florissants* partbook assigned to 'La Paix'; the *coulé* in bars 7-8 embellishes the unadorned line that appears in the score (Ex.16.43b, upper staff, bb.7-8, lower line of text).

Similarly, in reworking his *leçons de ténèbres*, Charpentier heightens the complexity of the lines by adding *coulés*: compare Ex.16.44a (both vocal parts, bb.5-6) and

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28. Contemporary sources cited by Neumann where the *coulé* is shown in full-sized notation (*Ornamentation*, pp.53, 58) include Honoré d'Ambruis, *Livre d'airs avec les seconds couplets en diminutions* (Paris, 1685) and André Campra, *Amarillis*, new *entrée* in the *opéra-ballet Les muses* (Paris, 1703). Instances where the *coulé* is indicated by grace notes occur in the sources listed in n.3. Loulié (*Éléments*, p.68) uses the symbol) and Hotteterre (*Premier livre*) uses ^ ; see Neumann, *Ornamentation*, pp.61-2.
29. See IV, 55; XV, 4^v (Ex.16.48, 2 exx.); XX, 25 (Ex.16.50). A further example (on IV, 41^v) may involve the descent of a third, though the pitch of the *coulé* is slightly ambiguous.
30. It is noteworthy that three of those Volumes which contain no instances of the *port de voix* (VI, XIX, XX) have at least one instance of this *coulé* figure: VI, XIX, XX.

Ex.16.45a (both vocal parts, bb.3-4) from H92 with Ex.16.44b (both vocal parts, bb.1-2) and Ex.16.45b (both vocal parts, bb.1-2) from H98.

Although Burke acknowledges Charpentier's use of this figure, describing it as the falling form of the *anticipatione della syllaba*, neither he nor any other scholar comments on how these written-out *coulés* should be performed.³¹ Neither do they discuss the version of the *coulé* illustrated in Ex.16.46 (bb.2 and 4) and Ex.16.47 (bb.4 and 6); this figure occurs on numerous occasions in the autographs, always in regular notation.

Since I have argued that the rhythms of Charpentier's *ports de voix* were notated as they were intended to be performed, it seems reasonable to assume that this is the case where the descending version of the figure is concerned. Again, there is no contextual evidence to undermine this assumption, which, in any case, accords with what Neumann shows to be contemporary fashion.³²

The existence of four passages in which doubling lines lack the *coulé* strengthens the idea of performance as written. An onbeat interpretation in the vocal line in three of these instances would cause a discrepancy between bass lines, and an improvised onbeat *coulé* in the instrumental line would displace the bass of the harmony:

31. Burke, 'The Early Works', i, 108. Interestingly, Hitchcock does not equate these 'misaccentuations' of the text with those produced by the analogous notation of the *port de voix*.


32. Neumann, *Ornamentation*, pp.49-65.

Ex.16.48, bb.6-7, 10-11 and Ex.16.49, bb.10-11: the vocal bass has a *coulé* while the continuo has a held note in place of the repeated notes and also lacks a slur.

Ex.16.50: the vocal bass has a *coulé* falling a fifth while the continuo moves to a different octave and has neither repeated notes nor slur.

Ex.16.51: the violin parts in bars 3-4 lack the *coulé* that occurs subsequently in the otherwise identical vocal *dessus* lines (bb.7-8).³³

As with the *port de voix*, Charpentier's underlay in relation to the *coulé* seems haphazard, but does nothing to support any rival hypothesis. The syllable tends to be placed across the beat, often resulting from an attempt to begin it on the *coulé* itself (Ex.16.52, bb.1-2). In some examples, though, the syllable appears either under the *coulé* (Ex.16.53, bb.4-5) or under the following note (Ex.16.54, bb.1-2). In one case Charpentier repeats the syllable either side of a bar-line (Ex.16.42, bb.4-5). I have located ten instances, all in the *leçons de ténèbres* in Volume IV, where the *coulé* straddles two systems. In six, the syllable appears at the end of the upper system only (Ex.16.55). In three others Charpentier repeats the syllable in both bars (Ex.16.56), while in just one case he places it at the start of the new line (Ex.16.57).

Over half the *coulés* in the Volume IV *leçons de ténèbres* and a handful of examples elsewhere incorporate the wavy line (Ex.16.58, bb.5-6); in one instance we find  (Ex.16.59 bb.3-4). In the latter the *coulé* functions as the first (and upper)

33. The omission of the slur from the lower vocal line in bars 7-8 was probably an oversight.

note of the subsequent trill, and thus was probably held across the beat. Two instances where the note to which the *coulé* falls is marked with a superscript dot were illustrated in Chapter 15 (Ex.15.11, and Ex.15.12); given the number of examples where the *coulé* precedes an ornament, it is certainly plausible that Charpentier felt the need to mark those instances where one was not required.

In short, there is no evidence that Charpentier's *coulés* were performed other than as written, at least rhythmically. As with the *port de voix*, Charpentier's use of normal notation confirms that he had the fashionable prebeat interpretation in mind. We may conclude that his full-sized notation of both figures was a way of eliminating the rhythmic ambiguity of alternative methods of notation.

Two-note slide

As an annexe to this study of Charpentier's *port de voix* and *coulé*, a few instances should be considered where the composer writes out in full-sized notation a related ornament - that is, the two-note slide, which in ascending form was commonly known as the *port de voix double* (or *doublé*).³⁴ One passage containing two examples was noted earlier; Ex.10.36a is taken from the full score of *Judicium Salomonis* and Ex.10.36b is the equivalent passage in the *seconde basse* partbook. A comparison of bars 2-3 and 8-9 in both examples reveals the addition of slides to the partbook version. Also discussed earlier were Ex.15.26 and Ex.15.27, two versions of the same passage in different *leçons de ténèbres*. In bars 3-4 and 5-6 of

34. See Neumann, *Ornamentation*, pp.205-10.

the former (the earlier version), Charpentier decorates the melodic line by adding a two-note slide which is the reverse of that seen in Ex.10.36b. In each case, these ornaments are inserted before the beat and carry the syllable which in the original falls on the first beat of the next bar. Comparable instances involving movement in one or other direction can be found on a few other occasions in Charpentier's music, including bars 3-4 of Ex.16.60 and bars 7-8 and 11-12 of Ex.15.9.³⁵ As the name of the ascending version implies, these ornaments decorate the line in a similar manner to the *port de voix simple* and the *coulé*. Here, too, the contemporary fashion was for a prebeat rendition. Again, there is nothing to suggest that Charpentier's ornaments should be performed other than as written, and again, the use of full-sized notation rather than small notes or a symbol may have been a means of ensuring this.³⁶ As with the *port de voix simple* and *coulé*, Charpentier could easily have written the figure on the beat had he wished it to be performed as such.

Grace notes

Charpentier uses a single grace note on only 18 occasions - a remarkably small number in the context of over 500 works. Its appearance in connection with other ornaments has already been noted. In ten cases it is followed either by a note or

35. See also examples on IV, 49-49^v (where it looks as if the figure may have been added as an afterthought) and IV, 54^v (Ex.15.10, bb.4-7).

36. L'Affilard (*Principes*, pp.20-1), for instance, uses a dash; Loulié (*Éléments*, p.74) uses small notes; cited in Neumann, *Ornamentation*, p.206.

notes bearing $\cdot \omega$ or by a tied note, the second of which has ω ; in a further instance ω appears part-way through the following note.³⁷ So far, only the fact that the grace note is present in these contexts has been considered. The current survey is concerned with the performance of the grace note itself, an aspect of Charpentier's ornamentation which, with the exception of one comment by Barber (quoted later), has been ignored by commentators.

All but four grace notes in Charpentier's manuscripts occur in solo vocal lines,³⁸ of the instrumental examples, two occur in obbligato *dessus* parts and two in a continuo line. As Table 16.1 demonstrates, only three examples appear in isolation; half the remaining examples are located in Volume I of the *Meslanges* and the others are found in pairs in three later volumes. As we might expect, a number are found in works where there is already copious ornamentation, in particular the *leçons de ténèbres* H92, H95, H108 and H109.

37. In another case (Ex.16.67), it is unclear whether the intended ornament is ω or $\omega \cdot$.

38. In the example on f.7 of the volume Rés. Vmc. Ms. 27, the vocal line is not marked 'seul', though it seems probable that it was intended for a soloist.

Table 16.1
Instances of single grace notes in Charpentier's autographs

XIV, 24	H154
I, 6 ^v	H92
I, 13 (2 exx.)	H17
I, 25 (4 exx.)	H2
I, 60 (2 exx.)	H95
IV, 50	H108
IV, 54 ^v	H109
IX, 1 ^v	H201
XXIII, 2 ^v	H120
XXIII, 6 ^v	H121
XXVIII, 15	H81
XXVIII, 16	H81
Rés. Vmc. Ms. 27, 7	H275

Two-thirds of these examples occur in the following basic context, inserted between two successive notes of the same pitch:



In most instances where the grace note occurs thus, it is shown with three flags, as in [Ex.16.61](#) (stave 4, b.8). However, [Ex.16.62](#) (stave 3, b.3) is one of two instances where it has four,³⁹ and [Ex.16.63](#) (stave 3, last bar) has five. The grace note is slurred to the following 'parent' note in all but five instances. In one of these

39. See also [Ex.16.64](#).

exceptions (Ex.16.64, stave 1, b.2), the small note itself might have been an afterthought and thus the omission of the slur probably an oversight.⁴⁰ The position of the grace note within the bar is also variable. It precedes the first beat in Ex.16.65 (stave 1, b.3),⁴¹ the third beat in Ex.16.66 (b.3),⁴² and the second beat in Ex.16.67 (stave 1, b.4). In Ex.16.68 the grace note appears in the course of two tied semibreves.

In these examples, then, Charpentier's grace note indicates a *coulé*. Earlier in this chapter it was suggested that examples of the *coulé* in normal notation were probably intended to be performed as written, the *coulé* sounded before the beat, as was then fashionable. However, where Charpentier's grace note *coulés* are concerned, only in one example does the positioning of the small note clearly suggest prebeat placement; in Ex.16.68 the small note is written before the bar-line. Meanwhile, on seven occasions - four of which can be seen in Ex.16.69 (C4, b.2; *dessus* I, Benedictus, b.10; *dessus* II, Benedictus, bb.5, 16) - it is placed after a bar-line, which is less suggestive of prebeat performance.⁴³ Nevertheless, it is worth noting that Neumann, in considering the small notes used to indicate *ports de voix* and *coulés* in Lalande's *motets*, observes that the composer's or copyist's choice of pre-

40. Slurs are also missing in Ex.16.66, Ex.16.67, Ex.16.68 and in the fourth instance in Ex.16.69.

41. See also Ex.16.61, Ex.16.63 and Ex.16.69 (all four examples).

42. See also Ex.16.62 and Ex.16.64.

43. See also Ex.16.61, Ex.16.63, and Ex.16.65.

or post-bar placement was indiscriminate and thus not a literal indication of where the grace note was sounded.⁴⁴ Unfortunately, there is no evidence in Charpentier's autographs to suggest whether or not he was similarly indiscriminating. Certainly, a survey of the continuo figuring in all these examples is of little help in this respect, though there are no cases where it suggests that the grace note must be sounded onbeat.

The smallest value grace note used to denote a *coulé* or *port de voix* in the French sources examined by Neumann for the period 1636-1715 (excluding keyboard) is a semiquaver (Ex.16.70a-b).⁴⁵ Charpentier's very small note values were thus not the norm, and might suggest that he intended his grace notes to be particularly short. Neumann's discussion of small notes in Italian sources is interesting in this respect, though it should be remembered that they appear only after the turn of the eighteenth century.⁴⁶ Neumann writes that the denomination of the small notes here varied: many composers used quavers and a few preferred crotchets, but semiquavers and demisemiquavers were used occasionally, 'usually to suggest either brevity or a prebeat performance'. It is conceivable that this is what Charpentier had in mind, especially when one recalls his early experiences in Italy. Neumann also suggests that some Italians related the value of the grace note to that of the principal one, with longer grace notes used in connection with longer principal notes. As Table 16.2

44. Neumann, *Ornamentation*, p.57.

45. Neumann, *Ornamentation*, pp.52-65.

46. Neumann, *Ornamentation*, pp.102, 164-77.

indicates, there are indeed some cases where Charpentier uses three flags where the following note is at least a dotted or tied minim, and four flags where it is a dotted or tied crotchet. However, Ex.16.63, with its five-flagged grace note attached to a minim, is obviously exceptional; so is Ex.16.66, where the grace note attached to a tied crotchet (comparable with Ex.16.62) has three rather than four flags.

Table 16.2
Value of grace notes in relation to the value of the succeeding note

Source	Ex.	No. of flags	Value of succeeding note/t. sig.
XIV, 24	16.67	3 flags	dotted minim $3/2$
I, 25 (1 exx.)	16.69	3 flags	dotted minim 2
I, 25 (3 exx.)	16.69	3 flags	minim tied to dotted minim $3/2$
IX, 1 ^v	16.61	3 flags	minim tied to dotted minim $\text{♩}3/2$
Rés. Vmc. Ms. 27, 7	16.65	3 flags	minim tied to dotted minim $3/2$ ⁴⁷
XXVIII, 16	16.68	3 flags	between two semibreves ♩
XXIII, 2 ^v	16.62	4 flags	crotchet tied to dotted quaver C
IV, 50	16.64	4 flags	dotted crotchet C
XXIII, 6 ^v	16.63	5 flags	minim ♩
XXVIII, 15	16.66	3 flags	crotchet tied to dotted quaver C

Further evidence either that any such correlations are coincidental, or that Charpentier was simply inconsistent in this respect, is provided by Ex.16.71 (instrumental and vocal *dessus*, last bar). Here the grace note in the upper part has four flags, while that in the lower part has just two. Obviously, the number of flags

47. Though implied by the underlay, the tie is actually missing from the manuscript.

cannot be related to the value of the principal note, since this is the same in each part; and since both graces were presumably intended to be synchronized, we must conclude that the number of flags here (and possibly elsewhere) has no effect on the length of the grace note.

The two grace notes in this latter example clearly occur in a different context from those discussed above; here and in two further examples in the autographs, the grace note is written simultaneously with the following note rather than before it. In all four examples, the grace note is preceded as follows:



The two other examples occur on I, 6^v (Ex.16.72, *dessus* I, b.4) and IV, 54^v (Ex.16.73, *dessus* II, b.3). Since the value of the principal note in each is similar (both take up a whole bar) there again appears to be no connection with the value of the grace notes, one having three flags and the other four. In the former the small note is slightly to the left of the 'parent' note, but not distinctly separate from it. In all four examples the decorated notes are the final ones of phrases; in two cases they are the last notes of a piece and in another the last of a section.

Neumann's survey contains no comparable examples. Despite the way they are written, Charpentier's examples are not instances of what Neumann describes as

Zusammenschlag, a form of *acciaccatura* occurring in keyboard music (most characteristically in continuo accompaniment) where the grace note is to be sounded simultaneously with the parent note.⁴⁸ This is obviously not possible in Charpentier's solo vocal and instrumental lines. It might be argued that in all these places Charpentier simply added the grace note as an afterthought and was thus forced to squeeze it in. Yet in three of the four instances, there would have been room for him to put it in separately from the 'parent' note had he wished to do so. And given the similarity of context in these four examples, the identical positioning of the grace note is surely not coincidental. The simultaneous placing of notes suggests that an *appoggiatura* was intended; indeed, it is possible that this was Charpentier's way of ensuring an onbeat placement. It should be noted that Barber assumes (without any discussion) that the grace notes in Ex.16.71 are 'a rare example of the *appoggiatura*'.⁴⁹

The two remaining instances of Charpentier's single grace notes are illustrated in Ex.16.74 (continuo, bb.2 and 5). Here the small notes function as passing notes. Neumann would classify them as examples of the *Zwischenschlag*, an ornament belonging equally to preceding and following parent notes, usually taking its value from the former.⁵⁰ Certainly, prebeat performance is suggested here by placement of the notes before the bar-line. And given that they occur in the continuo line it is

48. Neumann, *Ornamentation*, pp.47-8, 479-87.

49. Barber, 'The Liturgical Music', i, 374.

50. Neumann, *Ornamentation*, pp.47-8.

unlikely that they would be delayed until the first beat of the following bar, where they would displace the bass of the harmony. It seems probable, then, that these graces were intended to be slipped in at the end of each bar.

On two instances in the autographs, Charpentier writes what Loulié and Montéclair define as *passages*, multiple grace notes decorating the progression from one melody note to the next.⁵¹ These examples occur in close proximity both to each other and to examples of single grace notes. In Ex.16.75 (b.5), the placement before the bar-line of the three grace notes (which may be mistaken as normal-sized notes) suggests a prebeat performance both of the two ascending notes and the subsequent *coulé*. The fact that the first two notes share a syllable with the preceding essential note further suggests a prebeat performance of this part of the ornament at least. The third note functions as an upper note preparation for the trill that is marked on the following essential note. The use of demisemiquavers for the first two notes and a semiquaver for the *coulé* may well indicate that the former should be more rapid than the latter; as we have seen, though, no hard and fast conclusions should be made about the value of the grace note. In Ex.16.76 (stave 3, b.6), the slurring and the shared syllable '-ta' suggest that the three ascending notes will take time out of the preceding note. The last grace note again functions as a *coulé*, slurred to the following 'parent' note and taking the syllable '-bo'. Here, though, as with other examples of Charpentier's grace note *coulés* that occur mid-bar, there is no hint at all

51. Loulié, *Éléments*, pp.74ff.; Montéclair, *Principes*, pp.86-7; cited in Neumann, *Ornamentation*, pp.528-9.

about whether prebeat or onbeat sounding of the *coulé* is intended.

This is just one of a number of cases in which there is some ambiguity concerning precisely where Charpentier intended his grace notes to be sounded. If he was present at a rehearsal he could have made his wishes known. Otherwise, it seems reasonable to assume that, where in doubt, performers would have adopted the most fashionable method of performance: thus *coulés* notated in this way would probably have been performed before the beat. Perhaps the vagueness created by this form of notation supports the suggestion Charpentier normally avoided it as a method of indicating his *ports de voix* and *coulés*, choosing instead to write these out in regular notation, leaving no question about the placement of the ornament.

Chapter 17

Dynamics

While some commentators have referred briefly to Charpentier's use of dynamic markings, no exhaustive survey of his dynamic vocabulary has ever been conducted.¹ The reason probably lies in the fact that, at first sight, this aspect of his scores appears uncontroversial. But given that Charpentier generally adopts his own idiosyncratic methods of notating and annotating his works, and that dynamic markings were still relatively new, a survey of his choice and use of terms is justified.

Contrasts of dynamic in Charpentier's music are, in the main, prompted by contrasts in scoring and by the nature of the text and music. On the few occasions where they occur, dynamics tend to follow contemporary practice: that is, they indicate either a departure from or return to the prevailing dynamic.² Indeed, on many occasions in

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1. The most extensive passages on the subject appear as follows: Hitchcock, 'The Latin Oratorios' (dissertation), i, 360-1; Barber, 'The Liturgical Music', i, 379-80; Jane Lowe, 'The Psalm Settings', i, 101-3. See also Johnson, 'Ten Magnificats', i, 63; Charpentier, *Judicium Salmonis*, ed. Hitchcock, p.xi; Charpentier, *Vocal Chamber Music*, ed. Powell, p.xii.
 2. The establishment of dynamic markings and their use in the Baroque period are discussed in the following: Robert Donington, 'Dynamics' in *NG*, v, 795-6; Richard Rastall, *The Notation of Western Music: An Introduction* (London: Dent, 1983), pp.186-7, 193-7; unsigned entry, 'Performance Marks' in *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, Mass.: Belknap Press of Harvard University Press, 1986), pp.622-4; Robert Donington, *The Interpretation of Early Music*, new rev. ed. (London: Faber, 1989; repr. 1990), pp.482-90.

Charpentier's music, as in that of his contemporaries, 'fort' follows a phrase or section marked at a softer level, there having been no earlier dynamic marking (Ex.17.1, staves 1-4 and continuo).³ Occasionally 'fort' precedes the reduction in level as if to prepare for the contrast that follows.⁴ Another context in which Charpentier uses 'fort' to restore the normal dynamic level is illustrated in Chapter 18: its appearance on lines previously marked 'sourdines'. There is a single instance where the term is used in isolation to indicate an increase in volume: in Ex.17.2 (system 2, b.4), it appears on the repeat (at a higher pitch) of the text 'non despicias'.

Charpentier's contemporaries at the Opéra intended another effect when they employed 'fort' and 'doux'. Rosow shows how performing parts for Lully's *Armide* (dated 1686-1725) distinguish between passages for *grand choeur* and *petit choeur* by the use of 'fort' and 'doux' respectively. She writes that 'doux' appears, with a text incipit, as 'a synonym for "grand choeur tacet"' and that the 're-entry of the *grand choeur* is sometimes shown by the word "fort"'.⁵ It is now accepted that this convention was standard practice at the Opéra. So, although we lack partbooks for *Médée*, Charpentier's opera would doubtless have been subject to the usual

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3. There are many other instances. In addition to those illustrated subsequently, see also II, 97^v, 98^v; IV, 45; V, 7, 49, 51, 61; VII, 21, 66, 70^v; IX, 44; XII, 44; XIII, 57, 57^v; XV, 54; XXI, 51, 61, 65^v; XXIV, 5^v, 6, 13^v, 31^v; 32; XXV, 54^v, 55; XXVII, 3, 44.
 4. See Ex.17.15 (stave 2, b.2) and also 'fort et viste' on VII, 65^v in *Les arts florissants*, preceding a reduction to 'echo'. In the partbooks of the latter work, though, Charpentier dispenses with the preliminary 'fort'.
 5. Lois Ann Rosow, 'Lully's *Armide* at the Paris Opéra: A Performance History: 1686-1766', 2 vols (doctoral dissertation, Brandeis University, 1981), i, 281-6.

performing practices there. This seems confirmed by one passage in the score where 'doux' and 'fort' alternate on a line shared by continuo and *basses de violon* (Ex.17.3).⁶ Where only the two *flûtes allemandes* (staves 2 and 3) and (presumably) continuo are playing, the bass line is marked 'doux' (bb.4, 8); where the *violons* join in, the bass line is marked 'fort' (bb.2, 6, 12). In this passage, then, 'doux' and 'fort' probably distinguish respectively between phrases for *petit chœur* (when only the *flûtes* are playing) and phrases for all the bass instruments (when the scoring is full).

One place in the autographs where 'doux' and 'fort' indicate to continuo players the scale of the forces being accompanied has already been described: these terms are among those that appear in the continuo partbooks of the *Mass Assumpta est Maria* in places where 'acc seul' and 'tous' occur in the full score.⁷ The isolated example of 'fort' under the continuo line in Ex.17.4 (b.11) from the *Meslanges* may have the same purpose; it occurs at the point where the full string section takes over from two solo *flûtes*. That previous and subsequent changes in scoring are not marked in the continuo line is not surprising given Charpentier's erratic labelling.

Beyond this, there is little evidence to suggest that Charpentier used 'doux' and 'fort' to indicate variations in the number of players. In one passage in H507, instrumental interludes which overlap with a solo voice are marked 'doux', while those that do not overlap are marked 'fort' (Ex.17.5a-b). The fact that 'fort' occurs where there is only

6. At one point in this example (b.2), all the string parts are marked 'fort'.

7. See pp.252-7.

one player on the G1 line ('du Vivie[r]' - Ex.17.5a, b.15), suggests that it is a genuine dynamic marking rather than an indication of an increase in forces. Furthermore, if 'doux' by itself was intended to indicate a reduction, the rests occurring in the *dessus* part in bars 3-5 of Ex.17.5b would surely be redundant, as would the subsequent use of both 'fort' and 'tous' together. While the precise size of the instrumental ensemble cannot be ascertained from the score, this was one of Charpentier's last Comédie-Française works (performed in 1685) and was thus subject to Lully's *defenses*, one of which (in 1673) forbade the use of more than six string players.⁸ A distinction between *grand choeur* and *petit choeur* players thus seems unlikely.⁹ It is most plausible, then, that 'doux' and 'fort' are employed here simply to ensure a suitable balance.

There is another instance in the *Meslanges* where, at first sight, 'doux' might indicate a reduction in forces. In Ex.17.6 (b.3), it occurs in instrumental lines accompanying a bass soloist. However, the division of the C2 line into 'Taille' and 'quinte' for the last note of the section (see the marginal annotation following the last bar) indicates

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8. For details of Charpentier's work at the Comédie-Française and of Lully's *ordinances*, see H. Wiley Hitchcock, 'Marc-Antoine Charpentier and the Comédie-Française', *JAMS*, xxiv (1971), 255-81; Parmley, 'The *Pastorales*, *Intermèdes*, and Incidental Music', i, 73-133; Cessac, *Charpentier*, pp.53-107.
 9. The divided G1 line indicates that there were (at least) two *dessus de violon*. In addition, the *haute-contre de violon* line (C1) divides in one place on f.29^v. If there were two players on this inner part, we might assume that there were also two players on the *taille* and *basse* lines, and therefore that the number of strings exceeded Lully's limit. Alternatively, a single *haute-contre* player may have double stopped the two notes; we might then speculate that the remainder of the ensemble comprised a single *taille* and a maximum of two *basses* - totalling no more than six players.

that at least two players were intended on this part, and implies that there were also multiple players on the others. We might conclude, then, that by labelling the whole passage 'doux', Charpentier was not indicating the *petit choeur*, but again attempting to balance the solo voice and full accompaniment.

Elsewhere, the use of 'doux' in accompanying parts cannot indicate a reduction since scoring is already minimal. Here, it must arise out of the composer's concern for balance. The *Antienne* H34, for instance, is scored for two solo voices and two obligato *violons*. In three places where the *violons* play simultaneously with the voices (sharing thematic material), they are marked 'doux' (Ex.17.7, b.8). However, where they play between vocal entries, their parts are either marked 'fort' to cancel a previous 'doux' (b.11), or are unmarked (b.4), with the implication that they play 'fort'.¹⁰

Charpentier uses the term 'par echo' in the same context. In Ex.17.8a it appears in two solo *flûte* parts accompanying the Guise singer Brion (b.7). Slightly later, where 'par echo' reappears in the accompanying parts, Charpentier adds 'fort pour la voix' to the solo line (Ex.17.8b, stave 3).¹¹ The marking 'tous' in the instrumental parts

10. A further example appears on VIII, 7; here, two obligato instrumental parts are marked 'doux' where they accompany a *dessus* soloist.

11. At one time, this combination of labelling also occurred earlier in the work (XXI, 65^v), though 'par echo' in the instrumental parts has been crossed out. In a previous passage involving the same text, music and performers (ff.64^v-65), 'par echo' is retained in the *flûte* parts but 'fort' is absent from the vocal line.

indicates that all the obligato instruments play at this point (i.e. *flûtes* and *violes*); thus 'par echo' is not signalling a reduction.

Although instances of 'en bas' and 'en haut' in the autographs have hitherto been linked with pitch rather than dynamic,¹² there is a single instance in *Motets mêlez de symphonie* where these terms may be used to ensure a particular balance of parts.¹³ In Ex.17.9 their simultaneous appearance in the two *dessus* lines could be intended to indicate that the second should be more prominent than the first; given the pitch of the lines and the fact that this is a printed rather than a manuscript collection, this seems more credible than the idea that they indicate transposition.

Another passage where Charpentier combines 'fort' with quieter dynamics is also the only one where he writes 'plus fort', 'tres fort' and 'tres doux'; in the 'Seconde Partie' of H483, these various dynamics are used to create a dramatic effect. On XXI, 69 vocal and instrumental parts are marked 'tres doux' where they represent an 'echo dans ce bois' (Ex.17.10, b.1). At this point, the ensemble includes a single bass ('Joly seul') and the obligato lines are played by 'violes seules' (without the *flûtes* involved elsewhere). Following this entry, the 'bergere affligeux', who is separate from the ensemble, continues; her line is marked 'tres fort toujours' (stave 4, b.5). Before she finishes, the ensemble re-enter (b.8), their parts, in contrast, marked 'tres

12. See pp.213, 240-2.

13. *Motets mêlez de symphonie*, p.34. Unfortunately the autograph of this work (H378) does not survive.

doux' then (next page, b.1) 'plus fort'. On their subsequent entry, after a reference by the *bergère* to 'le cruel echo', vocal and instrumental parts are marked 'tres fort' (system 2, b.2). At this point, the singer Carlié joins Joly on the bass line, and the indication 'tous' under the stave shared by the instruments probably indicates that the *flûtes* join in. In the passage as a whole the changing dynamics suggest the increasing proximity of the ensemble; changes in scoring are stated independently of the dynamic markings.

'Doux' and 'echo'

'Doux' and 'echo' are the most common of Charpentier's quiet dynamic markings, the latter occurring slightly more frequently (Table 17.1). The dates suggested by Hitchcock, Cessac, Ranum and Lowe for these works indicate that Charpentier used both terms throughout his career, sometimes in close proximity. An examination of the destination of these works rules out the suggestion that either term was of special significance for a particular performing group: both appear in works intended for the Comédie-Française, Guise household, Jesuits and Sainte-Chapelle.

Table 17.1
Instances of 'doux' and 'echo' in Charpentier's autographs

Note: Where a passage contains multiple examples in the same context, the number of occurrences appears in brackets after the location; in other cases, examples are listed separately.

H6	X, 25	par echo
H8	V, 7	echo
H9	XXV, 64 ^v	echo
H10	XXVI, 8	echo
H11	XXVII, 2 ^v	doux
H23	II, 97 ^v	echo
H23	II, 97 ^v	echo
H23	II, 98	echo
H23	II, 98	echo
H34	XXV, 11 ^v	doux
H34	XXV, 12	doux
H34	XXV, 12 ^v	doux
H65	XXII, 93	echo
H72	XIV, 13	echo
H83	VI, 76 ^v	par echo
H94	I, 17	echo
H95	I, 60 ^v	doux
H95	I, 60 ^v	doux
H103	IV, 29	echo
H109	IV, 51 ^v	echo
H109	IV, 53	echo
H160	XV, 54	par echo
H168a	XVII, 41 ^v	echo
H169	III, 86 ^v	doux
H183	XI, 40	echo
H188	XX, 23	echo
H211	XXIV, 5 ^v	echo
H211	XXIV, 6	echo
H212	XXIV, 13	echo
H213	XXIV, 31 ^v	doux
H213a	XXVII, 43 ^v	doux
H216	XXV, 26	doux
H219	XXV, 54 ^v	doux
H221	V, 49	par echo
H221	V, 51	par echo
H222	V, 61	doux
H229	XII, 44	echo
H259	VIII, 31	echo

H309	I, 14 ^v	echo
H355	IX, 44 (2)	doux
H355a	X, 65 (3)	doux
H392	II, 23 ^v	par echo
H404	XI, 26-27 (6)	doux
H420	XXVIII, 32	doux
H420	XXVIII, 32	plus doux
H420	XXVIII, 33	doux
H420	XXVIII, 33	plus doux
H422	XXVII, 26 ^v	plus doux
H422	XXVII, 26 ^v	echo
H422	XXVII, 27	plus doux
H422	XXVII, 27	echo
H472	VII, 21	echo
H474	XIII, 62 ^v	echo
H481	XXI, 12 ^v	par echo
H481	XXI, 18 ^v (2)	par echo
H481	XXI, 21 ^v	echo
H481	XXI, 21 ^v	par Echo
H481	XXI, 25 ^v (2)	echo
H481	XXI, 27 (2)	echo
H483	XXI, 60 ^v	par echo
H483	XXI, 63	par echo
H483	XXI, 64 ^v	par echo
H483	XXI, 65	par echo
H483	XXI, 65 ^v (2)	par echo
H483	XXI, 66	par echo
H483	XXI, 69	echo
H483	XXI, 69 (2)	tres doux
H483	XXI, 74 ^v	par echo
H483a	XXII, 38 ^v	echo
H483a	XXII, 39 (3)	doux/d
H487	VII, 66	echo
H487	VII, 67	echo
H487	VII, 70 ^v	ensemble echo/echo partout
H488	XIII, 57	echo
H489	VIII, 6 ^v	echo
H489	VIII, 7	doux
H494	XVI, 42	doux
H494	XVI, 42	plus doux
H495	XIII, 33-35 (7)	doux
H495	XIII, 36-39 (7)	echo
H496	XVII, 7 ^v	echo
H496	XVII, 8	echo
H507	XXII, 29-29 ^v (2)	doux

Both terms were in contemporary use, and defined by Brossard as follows:¹⁴

ECHUS. en Ital. *Ecco.* en Franç. *ECHO.* c'est une repetition de la Voix qui se fait naturellement par la reflexion de l'air &c. On l'imite souvent en Musique On se sert aussi quelques fois du mot *Ecco* en la place de *Piano*, pour marquer qu'il faut adoucir la Voix ou le Son de l'Instrument comme pour faire un *Echo*.

Doux. V. *DOLCE, PIANO, SOAVE* &c. Voyez *cy-dessus* Doucement.

Doucement. V. *PIANO, DOLCE, SOAVE* &c.
Plus doucement. V. *PIU PIANO.* ou *PP.*
Tres doucement. V. *PIANISSIMO.* ou *PPP.*

For Brossard, then, the terms were identical. For Charpentier there is some evidence that he preferred to use one term rather than the other in a particular context. For instance, when using rubrics to indicate that a given passage should be repeated at a quieter dynamic level (i.e. one which is not written out in full), Charpentier always uses 'echo' - usually 'par echo'. On II, 23^v, for example, the rubric reads: 'et apres avoir fait la derniere notte entiere les viollons jouent par echo la simphonie qui suy[:] voyes cy dessus'.¹⁵

14. Brossard, *Dictionnaire*, pp. 23, 257.

15. Further examples are located as follows: XXI, 21^v, 'fort la P^{re} fois[;] petite reprise par Echo'; VI, 76^v, 'reprise par echo'; XXI, 74^v, 'par echo la seconde fois'; XX, 23: the first two notes of the reprise are written out and marked 'echo'. Lionnet (ed., Charpentier, *Canticum pro pace*, p.xvi) writes that the annotation 'in echo' on II, 23^v might suggest that the instruments on the two parts concerned are physically separated; there is no evidence in the manuscript to confirm whether or not this was the case.

However, use of one term to the exclusion of the other occurs in no other context. Certainly, 'echo' is used more frequently than 'doux' to indicate that a written-out repeat should be played quietly, and also where a quiet dynamic level is purely inspired by the text. Meanwhile, 'doux' is used slightly more often than 'echo' where Charpentier wishes a dynamic contrast for its own sake. But the fact that there are instances where Charpentier uses the 'other' term in each of these contexts strongly suggests that they were interchangeable. There are numerous examples. On pages 33 to 35 of Volume XIII, 'doux' is used to indicate an exact echo of phrases previously marked 'fort'; meanwhile, on pages 36 to 39, 'echo' has the same meaning (Ex.7.11).¹⁶ The same mixture occurs in H483a. Here 'echo' appears at a repeat (though not an exact musical repeat) of the word 'echos' (Ex.7.12, f.38^v, b.8). The next phrase is marked 'fort' (b.9). It too is then repeated, again not exactly, but this time Charpentier uses 'doux' rather than 'echo' (f.39, b.2). Two subsequent phrases marked 'f[ort]' (f.39, bb.4, 6) are followed by near-repeats marked 'd[oux]' (f.39, bb.5, 8); one of the latter is a further setting of the word 'echos'. This mixture of terms seems yet another product of Charpentier's inconsistency. In both the latter work and H495 it seems possible that, as he turned the page, the composer simply forgot which term he was currently using.

'Doux' and 'echo' are also both used where no repetition is involved, but where a quiet dynamic is suggested purely by the nature of the text. Furthermore, both terms appear in different settings of the same text. In three Masses (H6, H8 and H9) the

16. The term 'subrecot' on the last two pages of Ex.17.11 is discussed later.

phrase 'Et in terra pax hominibus bonae voluntatis' is marked 'echo'; in two of these (H6, H9), accompanying string parts are marked 'sourdines'.¹⁷ In another Mass setting, H11, the equivalent passage is marked 'doux'. In setting the text 'Requiem aeternam dona eis Domine' Charpentier sometimes chooses 'doux' (H213, H213a and H222) and sometimes 'echo' (H211 and H212). The fact that all these examples date from the early 1690s onwards supports the argument that Charpentier used the two terms concurrently for the same purpose.

The interchangeability of 'echo' and 'doux' is also suggested by two instances in the autographs where repetition of text (but not music) is intended to be at a quieter volume. In one, another setting of 'pax hominibus bonae voluntatis', Charpentier uses 'doux' (Ex.7.13, system 2, bb.2-5);¹⁸ in the other he chooses 'echo' (Ex.7.14, b.6). One final piece of evidence is derived from a comparison of the score and partbooks of *Les arts florissants*. In the first instrumental *dessus* partbook, 'echo' in the score is replaced by 'doux'. At this point (the equivalent of VII, 65^v-66 of the score), all other separate parts retain 'echo'.

Further dynamic gradations

In Ex.7.15 (stave 7, bb.5-6 and stave 2, bb.8-9), it seems more likely that Charpentier intended a crescendo than a sudden increase in volume from 'doux' to

17. See Chapter 18.

18. The use of 'plus doux' here (system 2, bb.9-10) is discussed shortly.

'fort'.¹⁹ As hairpin markings were yet to make their appearance (Montéclair claims to have introduced them to France in 1732),²⁰ a gradual increase or decrease in volume could be implied only by a succession of terms. A gradual rather than sudden dynamic change could also be intended at the second 'doux' in Ex.17.16 (b.5). Its placement mid-note may suggest a diminuendo rather than an abrupt drop in volume. This 'doux'/'fort' pair does not occur in the melisma in the original version of this work (H355), though the other two alternations are the same in both cases. Dynamic changes within both melismas were probably intended to paint the word 'volantem' ('flying'). A diminuendo may also be what is intended in H494, where 'doux' is followed by 'plus doux' (Ex.17.17, b.3). However, given the comic nature of the piece, which parodies 'serious' music, Charpentier may have intended exaggerated and possibly abrupt changes in volume at the points where he placed each of these terms.

In two remaining examples where 'doux' is followed by 'plus doux' (both from H420), the terms are used as terraced dynamics (Ex.17.13 and Ex.17.18). This is also the case in the score of *Judicium Salomonis*, where 'plus doux' (Ex.17.19, b.6) follows 'echo' (b.4). If 'plus doux' is quieter than 'echo', we might conclude again that 'doux' and 'echo' are synonymous. Interestingly, a comparison of the score of

19. Further examples occur as the passage continues. As Ex.7.15 (stave 2, b.2) illustrates, the long notes at the start of each triple time section (ff.26 and 27) are marked only 'fort' at the point where each note is sounded; there is no preceding 'doux' as in subsequent examples. It appears that Charpentier wanted to ensure that these notes were subtly different from following ones.

20. Cited in Green, 'Early Rameau Sources', i, 202.

this work and those partbooks which are entirely in Charpentier's hand reveals that where the score has 'plus doux', the parts have 'echo' (Ex.17.20, b.5).²¹ In the *Meslanges*, 'echo' follows 'echo' in H481; as in Ex.17.20, the first 'echo' in Ex.17.21 (b.6) appears on a repeat of the previous phrase, while the second is placed above instrumental parts which continue as the voices temporarily rest (b.9).²²

Charpentier's use of 'tres doux' in H483 was noted earlier (Ex.17.10, bb.1, 8). On its first occurrence the term seems to apply to both vocal and instrumental parts, while 'echo' is placed simultaneously between the two obligato *virole* lines. At first sight this suggests that 'tres doux' means the same as 'echo', and that 'echo' therefore indicates a quieter dynamic level than 'doux'. But this solitary counter-example carries little weight in the face of all the evidence suggesting that 'doux' and 'echo' are synonymous. While 'echo' may, on this occasion, have been interpreted as 'pianissimo' rather than 'piano', there is no evidence that this was usually the case.

Other quiet dynamics

Other terms used to indicate a quiet dynamic level appear much less frequently:

21. See also parts 28-31. It is also the case in parts 36 and 37 (largely non-autograph, with a few signs of Charpentier's involvement), and 38 (again essentially non-autograph, but with more numerous signs of Charpentier's involvement).

22. See also the repeat of this passage on XXI, 27.

Table 17.2
Other terms in Charpentier's autographs which indicate a quiet dynamic level

H106	IV, 45	a demy voix
H108	IV, 51	a demy voix
H212	XXIV, 12 ^v	a demie voix
H355	IX, 49	a demie voix
H355a	X, 70	a demi voix
H482	XXI, 51	a demy voix
H483	XXI, 60 ^v	a demy voix
H3	XV, 8 ^v	a voix basses
H109	IV, 54 ^v	a voix basses
H480	XI, 75	doucement
H310	I, 15 ^v	piano
H495	XIII, 38-39	subrecot

By Rameau's day, 'à demi' may be taken to indicate *mezzo forte*.²³ However, in Charpentier's case, the term 'a demy voix' and its variants (which appear in works dated from c.1680-after 1690) clearly indicate a quiet dynamic level. As the phrase suggests, it is always applied to vocal parts and, in common with some examples of 'doux' and 'echo', its appearance tends to be inspired by the text. It is especially

23. Paul-Marie Masson, *L'opéra de Rameau* (Paris: Laurens, 1930), p.509.

significant that in one case (H212) the text is 'Requiem aeternam dona eis Domine';²⁴ it was noted earlier that elsewhere in this work another setting of this text is marked 'echo'. Although they differ in pitch and scoring, these passages use the same material, and there is no obvious reason why Charpentier chose different terms to indicate a quiet dynamic level.

That 'a demy voix' has no real difference in meaning from other terms indicating quietness is further demonstrated by the fact that it sometimes occurs simultaneously with them. On f.60^v of H483, 'a demy voix' appears in the vocal line while the accompanying viol parts are marked 'par echo' (Ex.17.22). In H355 and H355a, 'a demie voix' in the vocal parts occurs at the same time as 'sourd[ines]' in the string parts (Ex.17.23, b.10); a similar observation was made earlier about the term 'echo' in H6 and H9. It was noted that vocal lines elsewhere in H355 and H355a also include the word 'doux' (Ex.17.16). The difference between the terms here may lie

24. Other texts marked 'a demy voix' are as follows:

IV, 45: Adhaesit lingua lactentis ad palatum ejus in siti: [The tongue of the sucking child cleaveth to the roof of his mouth for thirst:]

IV, 51 (Ex.17.24a): infirmata est virtus mea: dedit me Dominus in manu de qua non potero surgere. [he hath made my strength to fall, the Lord hath delivered me into their hands, from whom I am not able to rise up.]

IX, 49 (Ex.17.23) and X, 70: mortui, mortui. [dead, dead.]

XXI, 51: Garde-toi bien, Joseph, qu'un divorce odieux ne rompe les liens de ton saint mariage. Marie est mere et vierge, et son fruit precieux est le parfait ouvrage du Dieu qui detruit les faux dieux. C'est le salut enfin de tout l'humain lignage. [Beware, Joseph, lest a hateful divorce break the bonds of your sacred marriage. Mary is a mother and a virgin, and her precious fruit is the perfect work of the God who destroys the false gods. It is at last the salvation of the whole human race.]

XXI, 60^v (Ex.17.22): Tout est dans le tranquille etat que demandent les propheties. [Everything is in the peaceful state that the prophecies call for.]

in the different contexts in which they appear; whereas 'a demy voix' clearly applies to a 'new' section, 'doux' occurs during a melisma. This distinction may also be seen on IV, 51-51^v: while 'a demy voix' appears at the start of a new passage in H108 (Ex.17.24a), 'echo' appears in a vocal melisma on the following page in the opening section of H109 (Ex.17.24b, b.5). One possibility is that 'a demy voix' indicates a different 'style' of singing during the passage in question - *sotto voce*, perhaps. Indeed, this was one of the definitions of 'a demi' given by Rousseau in 1769.²⁵

This may also be what is intended by 'a voix basses', which again occurs in vocal parts at the beginning of distinct sections rather than in the course of them, and is also inspired by the text:

IV, 54^v (Ex.17.25): In tenebrosis collocavit me, quasi mortuos sempiternos.
He hath set me in dark places, as they that be dead of old.

XV, 8^v (Ex.17.26): Et in terra pax hominibus bonae voluntatis.²⁶
and in earth peace, good will towards men.

The word 'doucement' appears once, in a vocal line (Ex.17.27), and is also intended to reflect the text: 'votre perte mettroit toute la France en deuil...' [Your loss would put all France in mourning]. There is similarly one instance of 'piano', the Italian equivalent of 'doux'. It appears in H310, a Latin-texted work written in the early

25. Cited in Green, 'Early Rameau Sources', i, 196-7.

26. As noted, Charpentier marks other settings of this text 'doux' and 'echo'.

1670s, not that long after the composer's return from Italy. Curiously, 'piano' does not occur in any of the works which have an Italian text and/or Italian tempo markings or other labellings; indeed, in H472 (*Serenata a tre voci e sinfonia*) - the only such work containing any dynamic marking - we find 'echo'. In H310, 'piano' is used to indicate a quieter near-repeat of a phrase (Ex.17.28, b.9), just as 'doux' and 'echo' are used elsewhere.

It remains to refer back to H495, discussed earlier for its mixture of 'echo' and 'doux'. This is the only place in the *Meslanges* where we find the term 'subrecot'. Here, choral repetitions of the name Louis (together with the instrumental accompaniment) are marked in turn: 'fort' - 'echo' - 'subrecot' (Ex.17.11, last two pages). While Charpentier apparently uses the latter term to indicate an even quieter repetition of the previous phrase, a contemporary definition reads as follows:²⁷

Ce qu'on paye au delà du prix ordinaire ou convenu pour un repas. Vous avez payé les trente sols du repas à table d'hoste, mais il y a presque autant de *subrescot*. Il faut faire venir encore tels & tels plats, on les mettra sur le *subrescot*.

That which is paid over and above the ordinary or agreed price for a meal. You have paid 30 *sols* for the meal at the host's table, but there is almost as much *subrescot*. It is necessary to have other dishes brought out; they will be put on the *subrescot*.

With a little imagination it is possible to see how Charpentier arrived at 'subrecot' as a dynamic marking from this definition: he uses the word to indicate an echo

27. Furetière, *Dictionnaire universel*, 'Subrescot'. Translation by Sarah Pymm.

beyond (i.e. 'au delà') the first one. Alternatively, he may have simply misconstrued the etymology, taking the word to mean 'sur-écho'.²⁸ Whatever the case, it seems that Charpentier's intentions were similar to those he had when following 'doux' or 'echo' with 'plus doux', or 'echo' with 'echo'. I have found no other incidence of or reference to 'subrecot' as a dynamic marking in any other contemporary source; it appears to be yet another instance of labelling unique to Charpentier.

28. Cessac (*Charpentier*, p.70) writes that 'subrecot' signifies 'sur-écho' or 'second écho'.

Chapter 18

'Sourdines'

The term 'sourdines' (or a derivative) occurs in 27 autograph works (see Table 18.1).¹

At first, it might be assumed that Charpentier used the term in its modern sense: to indicate that instruments should be physically muted. As will emerge, however, Charpentier may not always have intended such an interpretation.

1. Although a number of variant spellings appear in the *Meslanges*, 'sourdines' is used throughout this chapter when referring to the term in general.

Table 18.1
Instances of 'sourdines' in Charpentier's autographs

	Location
H6	X, 25 ^v
H9	XXV, 64 ^v
H10	XXVI, 14
H66	XXIII, 12, 12 ^v
H78	IX, 39 ^v
H120	XXIII, 1, 1 ^v , 2, 2 ^v , 4
H121	XXIII, 5, 5 ^v
H122	XXIII, 8
H128	X, 14, 15
H129	X, 15 ^v , 16
H131	X, 17
H136	XXIII, 47 ^v
H145	XV, 77 ^v
H161	XV, 59
H202	IX, 6 ^v
H208	X, 55 ^v , 56, 60 ^v , 61
H225	XXVI, 57 ^v
H355	IX, 47 ^v , 48, 49
H355a	X, 68 ^v , 69, 70
H365	XXIV, 35
H365a	XXVII, 48
H372	XII, 3 ^v
H416	IX, 55 ^v , 56
H488	XIII, 49
H420	XXVIII, 28
H422	XXVII, 28, 29 ^v , 30
H534	V, 24, 24 ^v

The mute, first described by Mersenne,² was specified by Lully in *Le triomphe de l'amour* (1681) and *Armide* (1686).³ According to Cahusac, Lully's string players had required mutes in order to play softly enough in certain passages.⁴ An *haute-contre de violon* part used in a performance of *Le triomphe de l'amour* contains the following annotation:

Tous les instruments doivent avoir les sourdines et jouer doucement quand les voix chante [*sic*] et ne point oster les sourdines que l'on ne l'ait marqué.

[All the instruments should have mutes and play quietly when the voices sing, and not remove the mutes until it is marked.]⁵

This information, which occurs at the 'Prélude pour la Nuit', is not found in the printed score overseen by the composer nor in any other sources. Nevertheless, the phrases 'avoir les sourdines' and 'oster les sourdines' suggest that 'sourdines' must be interpreted as proper mutes. Furthermore, the wording of the annotation implies that mutes were not routinely used.

2. Mersenne, *Harmonie universelle*, Livre Cinquiesme des Instrumens à vent, p.259 (trumpet mute); Livre Quatriesme des Instrumens à chordes, p.189 (violin mute).

3. For details of where the term occurs in *Armide*, see Rosow, 'Lully's *Armide* at the Paris Opéra', i, 289.

4. Cited in Sadler, 'Rameau and the Orchestra', p.54.

5. F-Po, MAT.18 [256 (47)]. Both Jérôme de La Gorce (ed., *Lully, un âge d'or de l'opéra français*, Exhibition Catalogue (Paris: Cicero, 1991), pp.38-9) and Eppelsheim (*Das Orchester*, p.64) draw attention to this annotation.

Such commentators as Hitchcock and Barber infer that Charpentier's use of 'sourdines' was the same as Lully's.⁶ However, the fact that Hitchcock on one occasion writes that the term '... indeed means "mutes" and not just "softly" (as it can be interpreted elsewhere)' shows that he is aware of an alternative interpretation.⁷

More recently, Jane Lowe has suggested the same dual meaning:

The precise meaning of these terms is unclear. They may simply indicate a quieter volume or may call for the players to use mutes.⁸

And although Duron does not overtly state that 'sourdines' means anything other than mutes, he describes instances where there does not seem to be time to put mutes in place or remove them.⁹ None of these commentators, however, appear to have examined all the evidence.

Scholars agree that all but two of the works in which we find 'sourdines' date from the mid-1680s onwards, and thus after *Le triomphe de l'amour*. While Hitchcock, Cessac and Ranum place the remaining two (H145 and H161) in the early 1670s, Lowe suggests a much later date of copying (after 1685). It is conceivable that, having begun using the indication 'sourdines' quite late in life, Charpentier added it retrospectively to two early works in the process of recopying them. The term also occurs in two non-autograph sources from the same period: *David et Jonathas*

6. Hitchcock, 'The Latin Oratorios', dissertation (i, 362), *Charpentier* (p.62), 'The Instrumental Music' (p.62); Barber, 'The Liturgical Music' (i, 350).

7. Hitchcock, *Catalogue*, p.159.

8. Jane Lowe, 'The Psalm Settings', i, 105.

9. Duron, 'L'orchestre', pp.33-4. Specific cases will be noted later.

(1688) and *Médée* (1693).¹⁰ Like the former work, many of those in Table 18.1 can be linked with the Jesuits, though Charpentier did not restrict his use of the term 'sourdines' to pieces intended for this establishment.

Terminology

Most often, Charpentier simply uses the term 'sourdines' (Ex.18.1, bb.4, 5). In some works this is the only form in which the term appears.¹¹ Sometimes, though, especially on subsequent appearances, it is abbreviated to 'sourd' (Ex.18.2, system 2, b.10).¹² Towards the end of the first system of Ex.18.3 both terms are used simultaneously, together with the singular, 'sourdine'.¹³ This combination and numerous similar ones demonstrate that the different forms of the term were interchangeable. We also find 'avec sourdines', which suggests the use of actual

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10. The sole surviving source of *David et Jonathas* is an incomplete score made by Philidor l'aîné in 1690: F-Pn, Ms. Cons. Rés. F. 924. Observations here and in Chapter 19 are based on Jean Duron's edition: Marc-Antoine Charpentier, *David et Jonathas*, Centre d'études de la musique française aux XVIII^e & XIX^e siècles, 1 (Paris: CNRS, 1981). It has been assumed that labellings not in square brackets (albeit modernized) are in Philidor's score. The first performance of the work took place at the Jesuit Collège Louis-le-Grand on 25 February 1688, where it was interspersed between the five acts of the spoken tragedy, *Saül*. For further details see Duron's preface and Robert Lowe, *Charpentier*, especially pp.89-100.
 11. This is also the case in H6, H9, H10, H128, H131, H225, H365, H365a, H420, H422. No other term is used in *Médée*.
 12. See also IX, 47^v, 48, 49, 56; X, 60^v, 61, 68^v, 69, 70; XXIII, 2, 2^v, 4, 5, 5^v, 8 (Ex.18.12).
 13. Another instance of 'sourdine' occurs in the C3 line on XXIII, 12; the other parts are simultaneously labelled 'sourdines'. See also *David et Jonathas* 1, iii (ed. Duron, p.109).

mutes rather than a manner of playing 'as if muted' (Ex.18.4, b.9).¹⁴ At one point Charpentier specifies 'sourdines aux vi[ol]ons ...' (Ex.18.5). It is this example which prompted Hitchcock's comment quoted above.¹⁵

However, on two occasions, we begin to suspect that the term does not necessarily indicate actual mutes. In H208, the marking 'sourdines' in the string parts (Ex.18.6, b.6) is followed by 'tres sourd' above the stave when a solo bass joins the ensemble (system 2, b.2). In H161 (Ex.18.7) 'sourdines' and 'tous avec sourdines' (b.3) are followed by 'plus sourd' in all the instrumental parts at a new text (system 2, b.8). 'Tres [very] sourd' and 'plus [more] sourd' clearly make no sense if 'sourd' is taken to indicate proper mutes. Instead, it seems probable that Charpentier uses the term here to indicate the dynamic level. 'Tres sourd' is used where a balance between solo voice and accompaniment is desirable, and 'plus sourd' occurs where the text ('Pray for the peace of Jerusalem: they shall prosper that love thee') is well suited to a quieter dynamic. The intended effect may have been something like that described in another annotation which occurs in the *haute-contre de violon* part for *Le triomphe de l'amour*. Following the *Ouverture* we find the instruction 'Ritournelle pour l'air suivant, qu'il faut jouer doucement sans presque toucher les cordes'.¹⁶

14. See also XV, 59 (Ex.18.7, G1, b.3) and XXIII, 1 (F4).

15. The remainder of the instruction in the margin of Ex.18.5 is discussed in due course.

16. Cited in La Gorce, ed., *Lully, un âge d'or de l'opéra français*, p.39.

Context

As we might expect of a term that indicates either the use of mutes or a muted effect,

'sourdines' tends to be found in association with emotive texts or dramatic situations.

Between them, the passages where it occurs cover a range of moods, including the

following:

Table 18.2
Contexts in which 'sourdines' occurs

peace	H6, H9	Et in terra pax ... and in earth peace ...
<i>sommeils</i>	H416 (<u>Ex.18.8</u>) H420 (<u>Ex.18.9</u>)	instrumental passages titled 'Nuit'
death and darkness	H136 (<u>Ex.18.5</u>)	In tenebrosis collocavit me, quasi mortuos sempiternos. He hath set me in dark places, as they that be dead of old.
weeping	H120	Plorans ploravit in nocte, et lacrymae ejus in maxillis ejus: ... Viae Sion lugent ... She weepeth sore in the night, and her tears are on her cheeks: ... The ways of Zion do mourn ...
solemnity	H225 (<u>Ex.18.10</u>)	Sanctum, et terribile nomen ejus: initium sapientiae timor Domini. holy and reverend is his name. The fear of the Lord is the beginning of wisdom:
other-worldly	H422	passage sung by 'Deus'

Additionally, 'sourdines' occurs in four of the six instances in Charpentier's music where the strings are required to play a slurred tremolo, two in the *Meslanges* (H128 and H208) and one each in *Médée* and *David et Jonathas*.¹⁷

Scoring

Predictably, 'sourdines' never appears in vocal parts: where a dynamic is specified in vocal lines simultaneously with instrumental lines marked 'sourdines', Charpentier always chooses other terms: 'a demie voix' in H355 and H355a, 'par Echo' in H6 and 'echo' in H9.¹⁸ In all but one work 'sourdines' occurs where the string instruments are *violons*, and it is often accompanied by indications for non-string instruments to stop playing. In H365, for instance, Charpentier indicates that the 'sourdines' passage should be performed 'sans fl ny hautbois' and 'sans bassons' (Ex.18.11, staves 1 and 5).¹⁹ Characteristically, he is not wholly consistent in this respect, particularly where the scoring involves *hautbois* and *basson*. In H355, for example, the labelling

17. For further details of the slurred tremolo and illustrations of these passages, see Chapter 19. 'Sourdines' appears at other particularly dramatic or emotional points in *Médée* and *David et Jonathas*. In the former it is used in connection with Médée's spell-making, her vow to kill her children, the death of Creuse and the emotional airs 'Quel prix de mon amour' and 'Que me peut'. In *David et Jonathas* it occurs at the summoning of Samuel's ghost and in airs expressing pain and misery.

18. Charpentier's dynamic markings are discussed in Chapter 17.

19. See also H66, H78, H120, H122, H128, H129, H131, H145, H161, H355, H365a, H416, H422. Indications in *Médée* also suggest strings only in the 'sourdines' passages: 'Violons seuls' (p.5), 'Violons' (p.20 and some subsequent systems), 'violon' (p.187), followed by 'Violons' (p.191 and some subsequent systems). In *David et Jonathas*, the opening of 3, ii (ed. Duron, p.204) is entitled 'Prélude avec sourdines sans flûtes ny hautbois'.

indicates that 'fl.' and 'basson' should be omitted, but makes no reference to *hautbois*, despite the fact that they are specified earlier. There can be little doubt that the *hautbois* are also intended to rest here.²⁰

However, woodwind are not necessarily excluded from passages marked 'sourdines'.

In two works *flûtes* are clearly intended to share *dessus de violon* lines during 'sourdines' passages. Nevertheless, indications in both suggest that 'sourdines' is associated with the strings rather than the wind. Although in Ex.18.5 the two obbligato lines are labelled 'fl et vion', the marginal annotation reads 'sourdines aux vi[ol]ons seulement'.²¹ A connection between 'sourdines' and strings is also implied on the third system of Ex.18.9, where the indication 'tous sourdines' recurs when the *violons* re-enter after a passage for *flûtes* and continuo alone. However, the possibility that muted recorders are indicated here by the term 'flutes adoucies' (which occurs at the start of the passage) has already been raised.²² At first, this may

20. There are numerous other examples where Charpentier's labelling is inconsistent. On X, 55^v (Ex.18.6) and 60^v (H208) he indicates that 'flutes' and 'basson' should be omitted from 'sourdines' passages, but fails to mention *hautbois*, despite the fact that they are indicated on ff.53, 56^v and 58^v. On IX, 6^v (H202) we find 'sans fl' (Ex.18.4), but no mention of *hautbois* and *basson* which appear on f.7. On X, 25^v (H6) Charpentier indicates 'sans fl. ny hautbois', but makes no reference to *basson*, which appears on f.46. On XXVI, 14 (H10) the 'sourdines' passage is marked 'sans flutes' (Ex.18.14), but there is no mention of *hautbois*, listed on f.7. No reduction in instruments is marked on XXV, 64^v (H9), XXVI, 57^v (H225, Ex.18.10) and XXIII, 5, 5^v (H121), despite the fact that wind instruments are involved elsewhere in these works.

21. An examination of the original manuscript confirms that Charpentier wrote 'sourdines aux viõns seulement', then added 'durant tout ce couplet'.

22. See pp.105-6.

seem a dubious suggestion; while it was possible to mute *hautbois*,²³ I have found no evidence that this was ever the case with the recorder. Nevertheless, it is possible that Charpentier was experimenting; after all, if it was necessary in Ex.18.5 to indicate that *only* the violins should be muted, we might assume that it must also have been possible to mute the *flûtes*.

Placement of 'sourdines'

In numerous instances the instruction 'sourdines' is placed where string players would have ample opportunity to put mutes into place. Occasionally it appears at the start of a piece (Ex.18.2) or new section, sometimes preceded by a verbal instruction for a few moments pause (Ex.18.8 follows the indication 'Passez a la suite apres un peu de silence').²⁴ In other cases, no actual break is indicated, though one is possible (Ex.18.12).²⁵ In a few cases, strings rest in the passage preceding the marking 'sourdines' (Ex.18.13).²⁶ However, there are also instances where 'sourdines' occurs in the course of a continuous line or where there is only a very short break. In

23. Janet K. Page, "'To soften the sound of the hoboy": The muted oboe in the eighteenth and early nineteenth centuries', *EM*, xxi (1993), 65-80.

24. See also X, 17, 25^v, 68^v; XXV, 64^v; XXVII, 28; XXVIII, 28 (Ex.18.9). The annotation preceding Ex.18.5 is discussed in n.28.

25. See also IX, 47^v (there is a verbal instruction for a break at the equivalent point in the variant work H355a); X, 55^v (Ex.18.6); XV, 59 (Ex.18.7); XXIII, 1. On XV, 77^v (Ex.18.22) and XXVII, 29^v only *dessus de violon* are involved in the preceding section.

26. See also IX, 6^v (Ex.18.4), 39^v (Ex.18.1); X, 14, 60^v; XII, 3^v; XXIII, 5, 12; XXIV, 35; XXVII, 48.

Ex.18.10 and Ex.18.14 there would be no opportunity for string players to put on mutes.²⁷ Such examples fuel the argument expressed earlier that 'sourdines' cannot always be taken at face value.²⁸

End of 'sourdines' passages

The matter of where a 'sourdines' section ends poses a number of questions.

Nowhere in the autographs is there an instruction directing players to remove mutes.

Instead, there is a tendency for the term 'fort' to appear, either straightaway or after an intervening section during which the instruments involved in the 'sourdines' passage rest.²⁹ 'Fort' is usually accompanied by requests for wind instruments to join in, usually those omitted when the 'sourdines' section began (compare the labelling

27. Further examples are located as follows (bar numbers are given only where multiple examples occur on a page): V, 24 (Ex.18.3, bb.8, 21, 22, 34), 24^v; IX, 48 (bb.19, 20), 49; X, 15, 56 (Ex.18.6, antepenultimate bar), 68^v (bb.30, 31), 69 (bb.19, 20), 70. See also *Médée*, pp.5, 206, 260, 261-2, 262 (b.7), and *David et Jonathas* (ed. Duron), p.208.

28. It was noted earlier that Jean Duron ('L'orchestre', p.34) draws attention to instances where there is apparently no time to put on (or remove) a mute. Although my findings support his observation, his single example from the autographs (his others are from *Médée* and *David et Jonathas*) is not very convincing. He describes how the instruction for 'sourdines' in Ex.18.5 is preceded by the directive 'Suivez a laize'. He writes that 'le temps manque, d'autant plus que Charpentier désire un enchaînement sans interruption: suivez a l'aize'. According to the definition of 'a l'aize' in Furètiere's *Dictionaire universel*, Charpentier intended the players to start the next section 'sans estre pressé', and so would have had plenty of time to apply mutes.

29. Hitchcock (*Catalogue*, p.159) writes that 'fort' following a 'sourdines' passage 'presumably ... indicates not only "loud" but "without mutes" as well'. In his edition of *David et Jonathas*, Duron uses the phrase '[ôtez les sourdines]'; most instances of this correspond to a 'fort' marking in the source.

in Ex.18.11 and Ex.18.15, system 2).³⁰ In other cases, there is some discrepancy in the labelling between those instruments omitted and those reinstated. For instance, 'flutes' and 'basson' are omitted from the 'sourduines' passage in Ex.18.7, but only the 'fl.' are reinstated on the following page (Ex.18.16, b.12).³¹ Whether such anomalies were deliberate or (more likely) accidental, the tendency for wind instruments to be reintroduced at these points suggests once again that the term 'sourduines' is linked with the *violons*, and therefore that, despite doubts expressed earlier, actual mutes were intended. In a couple of instances where 'fort' does not appear, the reintroduction of wind instruments or the implication that full forces are involved suggests that 'sourduines' no longer applies. See, for instance, H202 (IX, 7), where there is no 'fort', only 'tous' and the indication that 'fl', 'h.' and 'basson' should re-enter.³²

Placement of 'fort'

'Fort' may be placed at the beginning of a new section which, as in Ex.18.17, may be preceded by a verbal instruction for a silent pause ('faites icy un grand silence'), or a

30. Compare also the labelling in the 'fort' passages located as follows with that in the preceding 'sourduines' section: IX, 40, 48, 49^v, 56^v; X, 14^v, 26; XXVI, 14 (Ex.18.14); XXVII, 30^v, 49. In a couple of instances the appearance of 'tous' beside 'fort' implies the reinstatement of these instruments: X, 61; XXIII, 12^v.

31. See also X, 55^v-56^v (H208 - 'flutes' and 'basson' omitted at 'sourduines' (Ex.18.6), but only 'fl' and 'haub.' specified at 'fort' (Ex.18.19)) and X, 68^v (H355a - 'fl.' and 'basson' omitted at 'sour', but only 'flutes' specified at 'fort').

32. See also XXVI, 58^v. In H145 the reintroduction of the wind and the cancellation of 'sourduines' is suggested by a division into double vocal and instrumental choirs after an intervening passage for vocal trio (XV, 78^v).

rest written in all the parts (Ex.18.18, system 2).³³ And when it occurs in the course of a section, it sometimes follows a few bars' rest in all parts except the continuo (Ex.18.19).³⁴ However, there are a number of places where there is no break in the string parts or a very short one, allowing little or no time for the removal of a mute; see, for instance Ex.18.14 (system 2) and Ex.18.15 (system 2).³⁵

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It is therefore impossible to reach hard and fast conclusions about the precise meaning of 'sourdines'. On numerous occasions it was probably intended to signal the use of actual mutes. On the other hand, there are a number of instances where the terminology or context undermines the idea that physical muting was intended. Instead, it is possible that Charpentier sometimes used the term 'sourdines' (or equivalent) to signal a muted effect. This possibility has already been raised by a few commentators on the basis of limited evidence. A comprehensive survey shows that this conclusion is plausible, at least on occasion.

33. Other examples following a verbally-indicated pause may be found on X, 61 (where the 'grand pause' is itself followed by a few extra bars' rest for the instrumentalists); XXVII, 49; XXVIII, 29. Examples where a short pause may be possible (though not actually indicated) occur on X, 70^v; XXIII, 12^v (2 exx.); XXVII, 30^v. In the following, the new section is preceded by a one-bar rest in all parts: IX, 49^v; X, 26; XXV, 64^v.

34. See also IX, 48 (b.4); X, 14^v, 68^v (b.15); XV, 59^v (Ex.18.16).

35. See also V, 24 (Ex.18.3, especially C1 and C2, b.41), 24^v; IX, 40, 48 (b.34); X, 56 (Ex.18.6, following 'tres sourd'), 69 (bb.11, 34); XII, 4. See also *Médée*, pp.7, 205, 261, 262, 263, 312 and *David et Jonathas* (ed. Duron), p.207.

Muting of viols?

In *La descente d'Orphée aux enfers* (H488) the marking 'avec soudines' occurs in a passage scored for three bass viols and *clavecin* (Ex.18.20).³⁶ It is unclear from the positioning of 'avec sourdines' whether it applies just to the upper part or to all three, though it seems unlikely that the top part in such a closely-knit ensemble would be singled out for special treatment. It was noted earlier that the preposition 'avec' suggests the use of a physical device. However, despite consulting a number of viol players, I am aware of no other viol music requiring mutes, nor have I found any evidence that muting of viols was ever practised.³⁷ Thus we might conclude that, in this instance, Charpentier intended 'avec sourdines' to signal a muted effect. On the other hand, it is feasible that the musicians at the Hôtel de Guise (for whom this work was intended) used a unique, homemade device; presumably a *basse de violon* mute could have been adapted for a *basse de viole*.³⁸

'Sourdines' in continuo lines

It remains to discuss a number of instances where the term appears in lines allotted solely to the continuo group. In Ex.18.14, for instance, both 'sourdines' and 'fort'

36. The labelling of these lines earlier in the work and the type of viols intended are discussed in Chapter 3.

37. Viol players consulted include Alison Crum and Anthea Smith.

38. Although some commentators have noted Charpentier's use of 'sourdines' in this passage, no-one has pointed out that this was an unusual request. See, for instance, Nathalie Berton, 'Le petit opéra chez Marc-Antoine Charpentier', *Bulletin de la Société Marc-Antoine Charpentier*, xi (1994), 12-23 (p.20).

occur in the separate continuo line.³⁹ If 'sourdines' in the upper parts in such instances simply indicates a quiet dynamic level, there is nothing to suggest that it should mean anything different for the continuo players. But if it indicates the use of mutes, we must consider whether any string bass players doubling the continuo line should also use them. In Ex.18.14 (which lacks information about the intended continuo scoring) a string bass on the continuo line would face the same problem as the other string players, with no break in the music before either 'sourdines' or the subsequent 'fort'.

One possibility is that 'sourdines' occurs in the continuo parts purely for information in much the same way as 'acc seul', 'tous', 'R', 'duo' and 'trio', warning the players that they are accompanying a group of muted strings, with implications for the nature of their accompaniment.⁴⁰ Support for this hypothesis comes from the *Judicium Salomonis* partbooks. The only possible explanation for the appearance of 'sourdines' in the partbook 'Basse Continuë P^r L'Orgüe' (Ex.18.21a) is that it is intended to indicate the forces being accompanied.⁴¹ Additional evidence is provided by the two 'flute' partbooks. While it is clear from the score that *flûtes* play only in bars 16-27 and 37-47 of the Prelude to the 'Seconde Partie', both partbooks

39. See also H120 (XXIII, 1, 1^v, 2^v, 4), H225 (XXVI, 57^v, Ex.18.10), H365a (XXVII, 48, 49). See also 'acc seul sourd' in the shared bass line of Ex.18.3 (system 1, b.8; system 3, b.2).

40. See Chapter 8.

41. Though 'sourdines' is not in Charpentier's hand, the composer was clearly involved in the preparation of this part; the top three systems of p.18 are autograph (a paste-over), as are the figuring after p.1 and various annotations.

contain the whole *dessus* line. As Ex.18.21b demonstrates, those passages which are intended for the *flûtes* alone are marked 'seul'; those which in the full score are for the *violons* without the *flûtes* are marked 'sourdines'. Given that the *flûtes* are not intended to play in these passages, the direction 'sourdines' must merely inform them of the context. This supports the idea that 'sourdines' in the continuo line may have the same function. However, that continuo instruments were, on occasion, intended to use actual mutes is suggested by Ex.18.22 where, on the line followed by all the bass instruments Charpentier takes the trouble to specify 'vi^ons avec sourdines [et] orgue et basses contin. avec sourd.'. Similarly, on the separate continuo line in Ex.18.9 we find 'orgue et basses continue avec sourdines'.

Chapter 19

The slurred tremolo

Charpentier's music contains examples of a form of notation which, to judge from recent editions and recordings, is still imperfectly understood.¹ This is what has come to be known as the slurred tremolo, the subject of a recent study by Stewart Carter.² Although Carter's article is primarily concerned with seventeenth-century Italian music, it does deal briefly with that of other countries. The phenomenon was well known to French composers, including Lully, Lalande, Campra, Couperin,

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1. Powell, for instance, in the Preface to his edition, Charpentier, *Vocal Chamber Music*, makes no reference to its appearance in H474.
 2. Stewart Carter, 'The string tremolo in the seventeenth century', *EM*, xix (1991), 42-59.

Rebel and Rameau.³ In the seventeenth century the device was notated in two ways: either with long notes carrying the annotation 'tremolo', or with repeated notes (crotchets or, more usually, quavers) marked with slurs or a wavy line. From the end of the century the slurs were sometimes accompanied by dots on the notes.

Originally, the slurred tremolo (often used in association with dramatic or emotive texts and colourful harmonies) was intended to imitate the sound of the organ tremulant.⁴ This device was found in most larger European organs from around

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3. Examples can be found as follows. Lully, *Isis* (Paris, 1677), 4, i and ii, and *Amadis* (Paris, 1684), 3, iii; Lalande, *grands motets*, specific examples cited in Lionel Sawkins, 'The Sacred Music of Michel-Richard de Lalande (1657-1726)', 1 vol. and a box of supplementary material (doctoral thesis, University of London, 1992), pp.269-72, and 'Trembleurs and Cold People: How Should They Shiver?', in *Performing the Music of Henry Purcell*, ed. Michael Burden (Oxford: Clarendon Press, OUP, 1996), pp.243-64 (p.260); Campra, *Didon* (Cantatas, Book 1, Paris, 1708) and *Enée et Didon* (Cantatas, Book 2, Paris, 1714): see André Campra, *Cantatas by André Campra (1660-1744)*, The Eighteenth-Century French Cantata, 2, ed. David Tunley (New York: Garland, 1990), pp.45-66, 283-314; François Couperin, 'Rumeur souterraine, causée par les Auteurs contemporains de Lulli', in *L'Apothéose de Lulli* (Paris, 1725), ed. Amédée Gastoué, *Oeuvres complètes* (1933), x, 66; Jean-Féry Rebel, 'Le Cahos' in *Les Elémens* (Paris, [1737]); Rameau, *Hippolyte et Aricie* (Paris, [1733]), 2, ix and 3, ix, and *Les Boréades* (before 1763), F-Pn, Rés. Vmb. ms. 4, pp.25-31. See also examples in the following operas, all cited in Caroline Wood, *Music and Drama in the 'Tragédie en musique', 1673-1715: Jean-Baptiste Lully and His Successors*, Outstanding Dissertations in Music from British Universities (New York: Garland, 1996), pp.335, 337, 338, 341, 344: Collasse, *Thétis et Pélée* (Paris, 1689; 2, vii and ix); Campra, *Hippodamie* (Paris, 1708; 2, iv) and *Idoménée* (Paris, 1731; 2, i); Matho, *Arion* (Paris, 1704; 3, iv); Marais, *Alcyone* (Paris, 1706; 4, iv).
4. Carter, 'The string tremolo', pp.43-4; see also Greta Moens-Haenen, *Das Vibrato in der Musik des Barock: Ein Handbuch zur Aufführungspraxis für Vokalisten und Instrumentalisten* (Graz: Akademische Druck-u. Verlagsanstalt, 1988), pp.129-30, 134.

1500 onwards, causing undulations in the air flow. Two chief types of tremulant were known to seventeenth- and eighteenth-century builders, and French organs usually incorporated one of each. The *tremblant fort* allowed wind to escape intermittently from the trunk of the instrument, while the *tremblant doux* blocked the flow of air within the trunk, creating gentler undulations.⁵ Descriptions of the organ tremulant in the early seventeenth century are given by Compenius and Praetorius, who write that the most attractive sound made by a tremulant is when it beats eight times a bar,⁶ and Mersenne, who explains that the tremulant 'bat comme il faut, lors qu'il bat huit fois dans le temps d'une mesure qui dure deux secondes d'heure'.⁷ Mersenne also likens the effect of the tremulant to the sound which is produced 'en frappant les levres de la main, tandis qu'on prononce quelque voyelle, par exemple a, ou o'.⁸

The link between the tremolo and the organ tremulant is reiterated later in the century by Brossard:


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5. Peter Williams and Barbara Owen, 'Organ Stop' in *NGDI*, iii, 918-29 ('tremulant', pp.927-8).
 6. Essais Compenius and Michael Praetorius, *Von Probirung der Orgeln*, c.1614; cited in Carter, 'The string tremolo', pp.48, 58, n.26.
 7. i.e. 'beats as it should when it beats eight times in a bar which lasts two seconds'. Mersenne, *Harmonie universelle*, Livre Sixiesme des orgues, p.380.
 8. Mersenne, *Harmonie universelle*, Livre Sixiesme des Orgues, p.372.

TREMOLO, ou *Tremulo*, n'est pas un trop bon mot Italien, & *Tremolante*, ou *Tremante* seroient bien meilleurs. Cependant l'usage fait qu'on le trouve tres-souvent, ou entier, ou en abrégé *Trem.* pour avertir sur tout ceux qui jouënt des Instrumens à Archet de faire sur le même degré plusieurs Notes d'un seul coup d'Archet, comme pour imiter le *Tremblant* de l'Orgue. Cela se marque aussi fort souvent pour les Voix, nous avons un excellent exemple de l'un & de l'autre dans les *Trembleurs* de l'Opera d'Isis de Monsieur de Lully.

Tremolo, or *Tremulo*, is not a very good Italian word, and *Tremolante*, or *Tremante* would be better. Still, one finds it frequently used, either in full or abbreviated to *Trem.*, to warn those who play string instruments to take many notes on the same degree in a single stroke of the bow, in imitation of the organ tremulant. This is also frequently notated for the voice. We have an excellent example of both in the 'Tremblers' scene in Lully's opera *Isis*.⁹


In a number of French Baroque sources concerned with ornamentation in vocal music, the term *balancement* is used as a synonym for slurred tremolo, as

Montéclair's definition attests:


Le Balancement, que les Italiens appellent, Tremolo, produit l'effet du tremblant de l'Orgue. Pour le bien executer, il faut que la voix fasse plusieurs petites aspirations plus marquées et plus lentes que celles du Flaté. La Sillabe qui se rencontre sur la premiere des notes balancées sert pour toutes les autres notes que ce signe,  embrasse.



9. Brossard, *Dictionnaire*, p.168. Lully's 'Trembling' chorus is generally agreed to have inspired the 'Frost Scene' in Purcell's *King Arthur* (1685), where slurred quavers similarly appear in vocal and instrumental parts (see Henry Purcell, *King Arthur*, ed. Dennis Arundell, rev. Margaret Laurie, *The Works of Henry Purcell*, xxvi (London: Novello, 1971).

The *balancement*, called tremolo by the Italians, produces the effect of the organ tremulant. To execute it well, the voice must make several small exhalations more marked and slower than those of the *flaté*. The syllable which is found on the first of the notes bearing the tremolo serves for all the other notes embraced by this sign,  .¹⁰

Both examples (the second borrowed by Montéclair from his opera *Jephté*) illustrate a relationship between the use of the device and graphic texts: 'the earth trembled' and 'All tremble ...'.¹¹

Montéclair's section on vocal ornamentation draws in part upon such earlier treatises as Rousseau's *Méthode claire*, L'Affilard's *Principes* and Loulié's *Éléments*; the latter two also describe the *balancement*. Like Montéclair, L'Affilard indicates this with a wavy line.¹² Loulié, who uses a bracket  , writes that the ornament

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10. Montéclair, *Principes*, p.85. Facsimile reproduced in Moens-Haenan, *Das Vibrato*, p.130 and Sawkins, 'Tremblers and Cold People', p.250. The *flaté* was a related ornament which called for a faster vibrato and was indicated by a wavy line on a held note. This may have been the ornament intended on I, 6 of the *Meslanges* (Ex.10.24). However, as noted, the context here may suggest that the composer simply intended a long trill.
11. Despite his definition of the *balancement* as a vocal ornament, all instances in Montéclair's cantatas where repeated notes of the same pitch are grouped by a slur or wavy line occur in instrumental parts. See the following. Book 1 (1709): *Le Retour de la Paix*, pp.77, 78, 92-96; *Le Triomfe de la Costance*, pp.14-16; Book 2 (c.1716): *Les Syrènes*, pp.18, 19; *L'Enlevement d'Orithie*, p.58; *Pyrame et Thisbé*, pp.79, 81; Book 3 (1728): *Sur un Arbrisseau*, p.35; *Europe*, p.83. Facsimiles of these works are reproduced in Michel Pignolet de Montéclair, *Cantatas by Michel Pignolet de Montéclair (1667-1737)*, The Eighteenth-Century French Cantata, 12, ed. David Tunley (New York: Garland, 1990).
12. L'Affilard, *Principes*, 1st and 2nd ed., pp.20-1; cited in Neumann, *Ornamentation*, p.514.

comprises 'deux ou plusieurs petites aspirations douces & lents [qui] se font sur une Note sans en changer le son'.¹³

Where instrumental music is concerned, the practice of playing successive notes with the same bow - *double expression* - is described in Loulié's viol treatise.¹⁴ This technique is also described by Marais. In the 'Avertissement' of his *Pièces de viole, second livre* (1701), he writes that where notes are marked with dots and a slur, 'il faut d'un seul coup d'archet articuler plusieurs notes comme si elles étoient de coups d'archet different'.¹⁵

All these descriptions reinforce Stewart Carter's argument that in string music the slurred tremolo should be performed with the same bow stroke.¹⁶ By contrast, there is little evidence to support Sawkins's claims that they should be played with more

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13. Loulié, *Éléments*, p.73; cited in Moens-Haenan, *Das Vibrato*, p.187. According to Aldrich, 'The Principal Agréments' (ii, 447), Loulié 'is the first writer to give this vocal ornament the name *Balancement*, and to indicate it by a definite sign'.
 14. Loulié, *Méthode pour apprendre à jouer la viole*, f.221'; cited in Carter, 'The string tremolo', pp.54, 59, n.64.
 15. 'Avertissement', reproduced in Marin Marais, *The Instrumental Works*, ed. John Hsu, (New York: Broude, 1980), i, 250. Carter ('The slurred tremolo', p.55) draws attention to the appearance of the device, shown by a mixture of dots and slurs and slurs only, in the *Tombeau pour M.^r de S.^{te} Colombe*, and by slurs alone in the 13th variation of the *Sujet avec 20 couplets*.
 16. Where dots are used, they may indicate a greater degree of separation than usual between the notes. See Carter, 'The slurred tremolo', p.50 and Boyden, *The History of Violin Playing*, p.422.

than one note to each written one and with separate bows. As will emerge, the examples he produces are unconvincing. Moreover, his argument partly hinges on his assertion that the mechanism of seventeenth-century organ tremulants produced 'a "repeated note" effect rather than the wide pitch "undulations" characteristic of many modern tremulant mechanisms'.¹⁷ Not only does Sawkins fail to cite any documentation in support of this statement, but I have found no evidence to substantiate his claim.¹⁸

Charpentier's use of the slurred tremolo

Charpentier used the device infrequently. Only three instances occur in the *Meslanges* (one, in H474, in a short passage not in Charpentier's hand),¹⁹ while a further three are found in *David et Jonathas* and *Médée*:

17. Sawkins, '*Trembleurs and Cold People*', p.258, n.24.

18. I have taken expert advice from Dominic Gwynn, Douglas Hollick and Alan Spedding.

19. See p.xv.

Table 19.1
The slurred tremolo in Charpentier's music: location and context²⁰

H128 X, 14, 15 Ex.19.1

Velum templum scissum est et omnis terra tremuit.

The veil of the temple was rent in twain and all the earth shook.

H208 X, 60^v Ex.19.2

dentibus suis fremet et tabescet:

he shall gnash with his teeth, and melt away:

H474 XIII, 60^v Ex.19.3

The slurred tremolo appears in the nine-bar continuo introduction at the start of the work. The character Ignatius then sings:

Quid audio, quod murmur horrisonum simul es harmonicum aures meas
pepulis?

What do I hear? What dread sounding rumble yet similar to harmony has
struck my ears?

Marcellus continues:

Quid video? Terra tremit.

What do I see? The earth trembles.

H490 *David et Jonathas, Prologue, i* (ed. Duron, pp.9-14)²¹ Ex.19.4

Saul prepares to summon up the ghost of Samuel:

Where am I? What have I done? Heaven, ready to strike,
Perhaps at this moment awaits only a new crime.

Unfortunate victim of an all too righteous wrath,
Can I yet escape from the hand that pursues me?

20. In the case of the texts from *David et Jonathas* and *Médée*, only a translation is given, as the originals can be seen without difficulty in Ex.19.4 and Ex.19.5.

21. See Chapter 18, n.10.

After a short passage in which the character of the music changes, the pulsing recommences:

And may my troubled soul
Never be able to set itself at rest?
Cause and witness of my suffering,
Speak: what may I hope for from your goodness?
What must I fear from your hatred?

H491 *Médée*, 1, i (pp.5-7) Ex.19.5

Médée threatens her actions if Jason is unfaithful:

He has seen a dragon tamed
And fierce bulls subdued at my command.
If his heart has been stolen,
If the princess reigns over it,
Greater efforts will reveal
What Médée is, and what are her powers.

H491 *Médée*, 3, vii (p.220) Ex.19.6

In the libretto, the short instrumental passage in question is prefaced by the stage direction 'On entend un bruit soûterrain' ('A noise is heard beneath the ground').²² It follows Médée's lines:

Let the gates of Hell shudder
And cause everything to tremble with its rumblings.

And is succeeded by her declaration:

Hell has answered me.

David et Jonathas and *Médée* date respectively from 1688 and 1693. Dates proposed

by commentators for *cahiers* containing H128, H208 and H474 are as follows:

22. See *Recueil général des opéra representez par l'Académie Royale de Musique, depuis son établissement*, 16 vols (Paris, 1703-46; repr. in 3 vols, Geneva: Slatkine, 1971), i, 452.

	Hitchcock	Cessac	Ranum	Lowe
H128	?early 1690s	1691?	1688?-98?	1686?-99
H208	?early 1690s	1691?	1688?-98?	1686?-99
H474	(unknown)	?	12/1687	1686?-99 ²³

These suggested dates prompt three observations. First, all examples of slurred tremolo in Charpentier's music are post-*Isis* (1677), suggesting that he borrowed the idea from Lully. Second, Charpentier was one of the first French composers to take up the device, since (with the exception of *Thétis et Pélée*) examples cited earlier from the works of his compatriots (n.3) all date from after the turn of the century.²⁴ Third, the close proximity of the *cahiers* containing H128 and H208 (59 and 61) suggests that Charpentier may have been consciously experimenting with the device during a particular period.

Two slightly earlier works, however, carry some hint of these experiments.

Commentators suggest that H199 pre-dates H208;²⁵ both are settings of Psalm 112.

23. Additional dates have been suggested for this work by Powell (ed., Charpentier, *Vocal Chamber Music*, pp.xi, xvii, n.41) and Sawkins ('The Sacred Music of Michel-Richard de Lalande', p.270). Largely because of the derisive reference in the text to Chaperon (Charpentier's predecessor at the Sainte-Chapelle), these commentators have linked the work with the composer's Sainte-Chapelle period, suggesting dates of 1698-1700 and 1698-1704 respectively.

24. Sawkins ('The Sacred Music of Michel-Richard de Lalande', p.270) suggests that Lalande's use of the device was, at the earliest, post-1702.

25. Suggested dates for *cahier* 54 (in which H199 is located) are as follows: Hitchcock, ?late 1680s; Cessac, 1688-90?; Ranum 1688?; Lowe 1686?-99 (but before *cahier* 61, which contains H208).

As we have seen, Charpentier uses the slurred tremolo in the later work at the text 'dentibus suis fremet et tabescet'. At the equivalent point in the earlier version (Ex.19.7, b.3), he annotates the continuo line with directions to the organist: 'avec tremblant' at the start of the phrase, and 'ostez le tramblant [*sic*]' at the end (b.9). Thus Charpentier himself demonstrates the connection between slurred tremolo and organ tremulant by using the devices in two different settings of the same graphic portion of text. It is conceivable that, having already used the tremulant in a setting of the psalm accompanied by continuo alone, he decided to incorporate the same effect into a later, instrumentally-accompanied setting. And instead of simply borrowing the device verbatim, he decided to exploit the ability of the string players to imitate it.

Attention should also be drawn to markings in one passage of H340, a work which was probably also composed/copied before those involving the slurred tremolo.²⁶ At the text 'usque in senectam et senium' ('[right through] to old age'), notes in the three vocal parts and continuo (mainly semibreves or tied minims) are marked with dots: semibreves have four, dotted minims have three, and minims two (Ex.19.8, bb.8-17). Hitchcock has already suggested that Charpentier may have been attempting to imitate the 'tremulous speech of an aged person' by using such notation.²⁷ Given the text, it certainly seems plausible that Charpentier intended the slurred tremolo effect in his vocal lines at this point; he may have chosen to use dots rather than slurred

26. Cessac, Ranum and Lowe suggest 1685; Hitchcock suggests 1686.

27. Hitchcock, *Catalogue*, p.226.

crotchets because he associated the latter with instrumental lines.²⁸

In Exx. 19.1-6 the slurred tremolo occurs only in instrumental parts, either in instrumental sections preceding or following vocal passages, or in the accompaniment of a singer or singers. The scoring of the passages in question is summarized in Table 19.2 (vocal lines omitted):

28. It was suggested earlier (Chapter 7, n.13) that the dots in the continuo line may indicate the presence of a string bass.

Table 19.2
Scoring of Charpentier's slurred tremolo passages

H128

The slurred tremolo recurs in five sections:

1. G1 tous fl et vions
C1
C2
F4

2. F4 acc seul [i.e. continuo accompaniment only (scoring unspecified)]²⁹

3. G1 sans fl.
C1
C2
F4

4. G1 tous fl et vions³⁰
C1
C2
F4

5. G1 sans fl
C1
C2
F4

29. As noted (pp.182-3), the slurred tremolo suggests that the continuo body included a string bass.

30. This labelling occurs on f.14^v and is therefore not illustrated in Ex.19.1.

H208

G1 sans fl³¹
C1
C2
F4 sans basson

H474

F4 [continuo (scoring unspecified)]

David et Jonathas, Prologue, i

G1
C1
C2
F4

Duron suggests strings and continuo.

Médée, 1, i

G1 Violons seuls.
C1
C2
C3
F4 BASSE-CONTINUE

Médée, 3, vii

C1
C1
C2
C3
F4
F4 BASSE-CONTINUE.

Though unlabelled at the slurred tremolo passage, the upper C1 line is marked

'Violons' at the start of the scene.

31. On several occasions in this score (X, 53, 56^v, 58^v) *hautbois* are indicated on the *dessus* line. It seems probable that, like the fl' and 'basson', they were intended to rest during the slurred tremolo passage (which is also marked 'sourdines' - see Chapter 18).

While most of these passages are therefore scored only for strings, *flûtes* are definitely required to play in two passages in H128 where their line contains the slurred tremolo. Carter suggests that on wind instruments the effect might be achieved by finger vibrato or breath vibrato, or even by shaking the instrument.³² Moens-Haenen writes that, despite the lack of seventeenth-century sources, the notation of the wind tremolo suggests that it was achieved by breath control rather than finger vibrato.³³ Irrespective of which method is adopted, it is surely at least as easy for wind instruments as for strings to imitate an organ tremulant.

Though not the most harmonically adventurous passages in Charpentier's music, those using the slurred tremolo do contain rich harmonies, including seventh and ninth chords and a degree of chromaticism. As Carter explains, this was not unusual.³⁴ What does seem unusual, though, is the combination of slurred tremolo and the marking 'sourdines' in five passages; I have not found this combination in any contemporary examples. 'Sourdines' applies throughout the slurred tremolo sections in H208, *Médée* 1, i and (probably) *David et Jonathas*,³⁵ it also appears in two of the slurred tremolo passages in H128 (both follow the text 'et omnis terra

32. Carter, 'The string tremolo', p.57, n.16.

33. Moens-Haenen, *Das Vibrato*, p.137.

34. Carter, 'The string tremolo', pp.50, 54, 56.

35. The marking 'sourdines' occurs at the start of the scene in question in *David et Jonathas*. It is probably cancelled by the marking 'fort' in the instrumental parts just after the slurred crotchets stop on the third page of Ex.19.4. Though not actually restated, it seems likely that 'sourdines' should apply again where the slurred crotchets recommence.

tremuit'). As argued in Chapter 18, 'sourdines' may not necessarily indicate the use of actual mutes but might instead direct the players to play as if they were using them.

The six examples show some variance in the way notes are grouped under slurs. In the passages in H208 and H474 all successive notes of the same pitch are covered by the slur. In *Médée*, 3, vii and in the Prologue of *David et Jonathas*, crotchets are slurred consistently in pairs (though in the former there are never more than two in succession on any given pitch). In the two remaining examples there is some inconsistency. In *Médée* 1, i all consecutive repeated notes are slurred together (in groups of two, four, six or eight) apart from one occasion (third page of Ex.19.5, G1, b.5), where four consecutive *b'* flats are slurred in pairs. While the slurred tremolo passages in H128 also show a tendency towards the grouping of all repeated notes of the same pitch, the opening demonstrates a measure of inconsistency. In bar 5 of f.14, for example, four consecutive notes of the same pitch are slurred together in the *dessus* line, while in the bass four repeated notes are grouped in pairs. Elsewhere in the piece there is evidence that Charpentier recognised such inconsistency and attempted to make emendations; see, for instance, the *taille* line on f.14, system 3, bar 11 and f.15, penultimate bar. It seems probable, though, that the grouping of notes was irrelevant; Sawkins draws attention to the fact that the placement of slurs in the 1677 set of partbooks for *Isis* differs from that in the full score.³⁶

36. Sawkins '*Trembleurs* and Cold People', pp.247-8.

The time signature and note values involved in each passage are as follows:

H128	♩	crotchets
H208	♩	quavers
H474	♩	crotchets
<i>David et Jonathas</i>	♩	crotchets
<i>Médée</i> , 1, i	♩	quavers
<i>Médée</i> , 3, vii	3/2	crotchets

Carter observes that in seventeenth-century music, the slurred tremolo generally involves quavers, and 'appears almost exclusively in slow passages with the C metre sign'.³⁷ By showing a preference for ♩, crotchets and not especially slow tempi, Charpentier therefore deviates from this 'norm', though the relationship of crotchets to the beat in ♩ and 3/2 is equivalent to that of quavers in C. Charpentier, however, is not alone in using these non-standard note values and time signatures; examples cited earlier in the works of his near-contemporaries include several where crotchets or even semiquavers are involved and where the time signatures are 2, ♩, 3, and 3/2.

The appearance of slurred crotchets and quavers in succession in Rebel's *Les Elémens*³⁸ may suggest that Charpentier's choice of one note value rather than the other in different contexts was deliberate. At the opening of his musical depiction of Chaos (Ex.19.9), Rebel writes a bar of slurred crotchets on repeated notes (b.3). In the following bar these become slurred quavers and in bar 5 repeated semiquavers

37. Carter, 'The string tremolo', p.56.

38. See n.3.

without slurs, this last effectively a written-out, 'conventional' tremolando.³⁹ This gradual increase in speed suggests an accompanying increase in intensity. Thus it seems likely that the distinction between slurred quavers and crotchets was deliberate and that the slurred quavers are intended to create a more intense mood than the slurred crotchets.

Of course, a distinction in intensity between slurred crotchets and quavers will be less obvious when the two kinds of notation appear in different pieces. However, it is worth considering that Charpentier's decision to use one or the other was connected with the nature of the text or drama. As will already be evident, Charpentier, like other composers, reserves the device for graphic texts.⁴⁰ The two passages where he writes slurred quavers are similar in that both warn of impending retribution: one expressing the wrath of God, the other of Médée. Meanwhile, in three of the four passages involving crotchets, the texts contain reference to the earth moving or hell rumbling. The text of H474 refers to a 'dread sounding rumble' and the trembling earth. In H128 the slurred crotchets may be intended to represent the earthquake while the semiquavers depict the destruction of the temple:⁴¹ the

39. Rebel indicates that the semiquavers should continue 'sur les blanches qui suivent jus-qu'a la marque **!**'.

40. It is interesting to note that one of the texts set by Lalande using the slurred tremolo (though later than Charpentier) is 'dentibus suis fremet et tabescet' (S39). He also uses the device in setting the text 'Terra tremuit et quievit' (S63), which is clearly comparable with the text of H128. See Sawkins, 'The Sacred Music of Michel-Richard de Lalande', p.272, and 'Trembleurs and Cold People', p.260.

41. This has already been suggested by Cessac, *Charpentier*, p.262.

semiquavers at 'Velum templi scissum est' are replaced by pulsating crotchets at 'et omnis terra tremuit'; at the reprise of the latter text, the slurred crotchets return. The stage direction in *Médée* ('On entend un bruit souterrain') suggests that the slurred crotchets represent the rumbling from Hell.⁴² While the text of the passage using crotchets in *David et Jonathas* makes no reference to physical trembling or rumbling, it is pervaded by a comparable sense of foreboding as Saul waits in dread anticipation for the *ombre* of Samuel.⁴³

It is plausible, then, that Charpentier's choice of either slurred crotchets or quavers is deliberate and depends on the nature of the text involved: he uses the former where an underlying rumbling is desirable, the latter where the texts express vengeance and are more agitated. There is nothing to support Sawkins's theory that the slur 'was used as shorthand for double the number of notes'.⁴⁴ He argues that in instances in Lalande's music where quaver or semiquaver movement is continuous and neighbouring repeated notes of the same pitch are written as slurred crotchets or quavers respectively, the slur 'shows clearly' that the longer notes are to be divided.⁴⁵

42. Some comparison may be made here with the use of the device in Couperin's *L'Apothéose de Lulli* (see n.3) and in 2, iv of Campra's *Hippodamie* where, among other things, there is 'un tremblement de terre' (*Recueil général*, ii, 317). I am grateful to Caroline Wood for bringing this latter example to my attention.

43. In Lully's *Amadis* (3, iii) slurred crotchets in the signature 2 appear in the bass line at the appearance of the *ombre*, Ardan Canile. Cited in Wood, *Music and Drama in the 'Tragédie en musique'*, pp.28, 319.

44. Sawkins, 'The Sacred Music of Michel-Richard de Lalande', p.270.

45. Sawkins, '*Trembleurs* and Cold People', p.261 and 'The Sacred Music of Michel-Richard de Lalande', pp.270-1.

However, there is no evidence that this was either Lalande's intention, or that of other composers who used a similar method of notation.⁴⁶

Sawkins also argues that much faster repetition is required in order for the tremolo to be effective at 'portraying the *concitato* mood so clearly demanded by so many of the texts' with which it is used.⁴⁷ But we have seen that this form of notation was intended to produce an effect which imitated the organ tremulant. And Mersenne, it was noted, suggests that the preferred organ tremulant is one which beats eight times a bar where $\text{♩} = 120$. This is approximately the tempo adopted by William Christie in his 1984 recording of the passage in *Médée* 1, i which involves quavers.⁴⁸ Meanwhile, recordings of the relevant passages from the *Epitaphium* and *David et Jonathas* which have the same time signature, but which contain slurred crotchets, adopt a tempo of just less than twice as fast, with $\text{♩} = c.108$ and $\text{♩} = c.104$

46. For instance, Sawkins ('Lalande and "Les éléments"', Letter to the Editor, *MT*, cxxii (1981), 733-4) implies that this is also what Rebel intends when he writes in the 'Avertissement' to *Les Éléments* that the slurred notes in the bass part should be played 'par secousses'. Ironically, an attempt to apply Sawkins's theory to Rebel's depiction of Chaos clearly demonstrates its shortcomings; if the slurred quavers in bar 4 of *Ex.19.9* are played with double the number of notes with separate bows, they will be identical to bars 5-7. It is unlikely that Rebel would have taken so much care to distinguish between the notation of these bars if this is what he had in mind.

47. Sawkins, '*Trembleurs* and Cold People', p.261.

48. William Christie, dir., Marc-Antoine Charpentier, *Médée*, Les Arts Florissants, Harmonia Mundi, HMC 1139.41 (1984). In the more recent recording by Christie and Les Arts Florissants, Erato 4509-96558-2 (1995), the tempo is slightly faster: $\text{♩} = c.132$.

respectively.⁴⁹ Clearly, at these tempi, Mersenne's preferred organ tremulant is imitated only by playing the slurred notes as written.

In the latter recordings the tremolo effect is emphasized and the tension in the music heightened, not by a clear division of the crotchets into quavers, but by what sounds like either a subtle trembling with the bow between the crotchets, or the use of a heavy left-hand vibrato, a feature which Carter suggests may have accompanied the tremolo.⁵⁰ Such attempts to enhance the tremolo effect are arguably more necessary in *Médée* 3, vii and in H128. In Christie's recordings of the former, the minim beat is considerably slower than in the two passages just discussed: $\text{♩} = c.48$ (1984) and $\text{♩} = c.40$ (1995).⁵¹ And in H128, a slower tempo would surely be necessary given the semiquavers. Unfortunately, Charpentier leaves no clues as to precisely what he intended, either here or in the other passages.



49. William Christie, dir., Marc-Antoine Charpentier, *David et Jonathas*, Les Arts Florissants, Harmonia Mundi, HMC 901289.90 (1988); Charles Medlam, dir., Marc-Antoine Charpentier, *Epitaphium Carpentarij*, London Baroque, Radio 3 Broadcast, March 1994.



50. Carter, 'The string tremolo', pp.48-9.

51. Christie, dir. *Médée*, 1984 and 1995. In the most recent recording, Christie uses a supplementary method of depicting hell's rumbling in 3, vii: he uses drum rolls.

Chapter 20

Void notation

White semiminims () and *fusae* () appear sporadically throughout Charpentier's scores. Like coloration (see Chapter 21), these are a remnant of mensural notation which survives not only in Charpentier's music but also in other Baroque sources.¹ That no difference in meaning was intended between these white notes and their 'normal' counterparts² is suggested by the following statement in *Ars Cantandi*, the treatise published in Carissimi's name:

Die weisse Noten aber Minimae, so fern sie mit einem Schweiff gesehen werden [], so kommen sie in der Geltung and allem mit dem Semiminimis [] überein.

However, the white notes (*Minimae*), where they appear with a tail, are

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1. See François Couperin, *Oeuvres complètes*, iii, iv, viii-xii; Antoine Forqueray, *Pièces de clavecin* (1747), ed. Colin Tilney, *Le pupitre*, 17 (Paris: Heugel, 1970), 'La Léon' (p.94) and 'La Sylva' (p.104); Blanchard, *Jubilate Deo* (1743), cited in Lionel Sawkins, 'Doucement and légèrement: tempo in French Baroque music', *EM*, xxi (1993), 365-74 (p.365). Italian examples include passages in Monteverdi's *L'Incoronazione di Poppea* and Mazzochi's *La Catena d'Adone*, both 1626 (cited in H. Wiley Hitchcock, 'Some Aspects of Notation in an *Alma Redemptoris Mater* (c.1670) by Marc-Antoine Charpentier (d.1704)', in *Notations and Editions: A Book in Honor of Louise Cuyler*, ed. Edith Borroff (Dubuque, Iowa: Brown, 1973; repr. 1977), pp.127-41 (p.133, n.13)). See also Carissimi's cantata, *Bel tempo per me se n'andò* (Giacomo Carissimi, *Six Solo Cantatas*, ed. Gloria Rose (London: Faber, 1969), pp.19-29, 85-7).
 2. The term 'normal' is used throughout this study to describe modern notation.

identical with the *Semiminimis* in their value and everything else.³






In mensural notation itself there was some ambiguity between normal and void crotchets and quavers. Apel draws attention to how both varieties occasionally appear in the same manuscript or even in the same composition with no apparent difference in meaning.⁴ Where Charpentier is concerned, Hitchcock concludes that 'notation in *croches blanches* was simply a conventionally idiosyncratic substitute for normal notation'.⁵ Burke is of a similar opinion, declaring that 'no special meaning has been, nor need be, attached to this notational convention'.⁶ By contrast, Borrel suggests that some difference is intended:

Au triple double, ou 3/2, on rencontre assez souvent des croches et des doubles croches blanches: "elles marquent une plus grande lenteur dans le mouvement..." (Vague).

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3. *Ars cantandi; Das ist: Richtiger und Ausfürlicher Weg die Jugend aus dem rechten Grund in der Sing-Kunst zu unterrichten* (Augsburg, 1692), p.12. See F. X. Harberl, 'Die "Ars cantandi" von Giacomo Carissimi: Mit bibliographischen Skizzen über Carissimi', *Kirchenmusikalisches Jahrbuch*, viii (1893), 83-97 (p.90). The passage in question (translated here by David Turner) is also quoted in Hitchcock, 'Some Aspects of Notation' (p.130), though Hitchcock gives 'Schweiss' ('sweat') rather than 'Schweiff' ('tail').
 4. Willi Apel, *The Notation of Polyphonic Music, 900-1600*, rev. 5th ed., Mediaeval Academy of America, 38 (Cambridge, Mass: Mediaeval Academy of America, 1953), pp.6, 87. Apel cites an example from the Chigi Codex to demonstrate a mixture of crotchet types: see p.139, facsimile 30, Contra[tenor], third stave.
 5. Hitchcock, 'Some Aspects of Notation', p.132.
 6. Burke, 'The Early Works', ii, 3.

In double triple, or 3/2, white crotchets and quavers are quite often found: "they indicate a slower tempo..." (Vague).⁷

Although Borrel cites only the author of this quotation ('Vague'),⁸ I have identified the source as *L'art d'apprendre de la musique exposé d'une manière nouvelle et intelligible par une suite de Leçons qui se servent successivement[:] De preparation par M.^r V.*, (second edition, Paris, 1750). M.^r V. introduces the passage (mis-) quoted by Borrel as follows:

Les Tems du Triple Majeur 3/2, sont quelquefois remplis par deux croches , au lieu de 2 Noires  ; ou par quatre Double croches Blanches , à la place de quatre croches Noires  ; ou enfin par un nombre de ces croches et doubles croches blanches équivalã a deux  . Ce qui marque une plus grande lenteur dans les mouvements.⁹

In a recent article, Sawkins has reached two main conclusions with regard to Charpentier's use of void notation:¹⁰

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7. Eugène Borrel, *L'interprétation de la musique française (de Lully à la Révolution)*, (Paris: Alcan, 1934; repr. Ann Arbor: University Microfilms, 1973), p.165, n.1.
 8. In quoting Borrel, Sawkins ('*Doucement and légèrement*', p.365), simply refers to 'an unidentified 18th-century theorist'.
 9. M.^r V., *L'art d'apprendre*, p.52. In a 'Leçon' that appears later in the treatise (pp.61-2), the first line of a passage in 3/2 marked 'à trois Tems graves' uses modern crotchets, while subsequent lines use void crotchets and quavers. There is no supplementary indication that there should be a sudden slowing of the tempo at the second line.
 10. Sawkins, '*Doucement and légèrement*', pp.365-6.

1. There does not appear to be a progression in Charpentier's music from 'old-fashioned' to 'modern' notation since void notation is found in all periods of Charpentier's activity.
2. Given the nature of the texts set in void notation and the time-words with which such passages are sometimes marked, it appears that Charpentier used void notation as 'a signal for a slow tempo'.

Clearly, then, scholars disagree on this matter. The aim of the present chapter is to discover whether evidence in the autographs supports the notion that Charpentier used void rather than normal notation for a specific purpose (for instance, to convey a different tempo), or if he used the two types indiscriminately.¹¹

First, some general observations. Apel explains that in white-note passages in the music of the early sixteenth-century French publisher Attaignant, semiquavers are shown normally.¹² At the other extreme, the two Forqueray pieces cited in note 1 and passages in Couperin's music contain white notes with up to four flags (i.e.

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11. Omitted from the present study are instances of void notation in non-autograph sources of Charpentier's music. In *Motets mêlés de symphonie* it is found in nos.5, 6, 8 and 11, as well as in 7, 9 and 10, which also appear in the *Meslanges*; in each case the time signature is $\text{C}\frac{3}{2}$. Void notation also appears in this signature in two passages of *Le reniement de S' Pierre* (Vm¹ 1269, no.1). It does not occur in *Médée*, which has passages in $\frac{3}{2}$ and a single instance of $\text{C}\frac{3}{2}$; it is possible that the available fonts could not reproduce white semiminims and *fusae*.
 12. Apel, *Notation*, p.6. Attaignant's chanson transcriptions (1531) may be found in Pierre Attaignant, *Transcriptions of Chansons for Keyboard*, ed. Albert Seay, *Corpus Mensurabilis Musicae*, 20 ([Rome]: American Institute of Musicology, 1961).

demisemiquavers).¹³ Apart from an isolated grace note on IX, 1^v which is given as a normal demisemiquaver, the shortest values appearing in Charpentier's white note passages are semiquavers. These occur in two places. In one, they are white (Ex.20.1). In the other, we find a mixture. In bar 12 of Ex.20.2 (C1), there are four normal semiquavers. Two bars earlier, it appears that the last four notes in the G2 line were also originally written as normal semiquavers; it is certainly necessary to read them as such in order to make the bar 'add up'. However, Charpentier seems to have changed his mind and attempted to give these notes white heads, though he has forgotten to add an extra flag to make them into white *semifusae*. The missing flags help confirm that the conversion must have been from normal to white notes: had it been vice versa, Charpentier would have simply coloured in the original noteheads.¹⁴

While I have located one example in Couperin's work of white notes in the signature 2/2,¹⁵ and Forqueray's 'La Sylva' uses the signature $\text{C}\uparrow$,¹⁶ white notes in Charpentier's music always appear in triple time. They occur in a handful of instances where he uses the signatures C 3/1 (Ex.20.3, bb.6, 11 and 14), 3/1 and C .¹⁷ However, they

13. Couperin, *Oeuvres complètes*, iii, 37 and xii, 222.

14. A similar conversion from normal to white notation seems to have occurred in the same vocal part at the end of the previous system; here, though, crotchets and quavers are involved and Charpentier emended the flags accordingly.

15. Couperin, *Oeuvres complètes*, iv, 22.

16. See n.1.

17. See XXIV, 29 (H7) and XVI, 43^v (H494) for white note passages in 3/1 and C respectively. The passage on XXVII, 41 (H7a) is a copy of the first of these, though the beginning of the passage, including the time signature, is missing.

appear most often in the signatures $\text{♩}3/2$ and $3/2$; together, these two signatures contain more instances of white crotchets than normal ones.

As a starting point for the following study, the *cahiers* of the *Meslanges* have been placed into categories according to their use of $\text{♩}3/2$ and/or $3/2$ and the type of notation used with these signatures (Table 20.1). The following should be noted:

- * Passages in $\text{♩}3/2$ and $3/2$ which lack crotchets (or smaller note values) have been disregarded.¹⁸
- * Triple-time passages marked ♩ or C as shorthand for $\text{♩}3/2$ and $3/2$ respectively are interpreted as such.¹⁹ The single instance of C3/2 (discussed below) has similarly been interpreted as $3/2$.
- * As suggested by Ex.20.2, some passages in the autographs contain a mixture of void and normal notation.²⁰ For the purposes of categorization the predominant type of notation has been used.

18. Five *cahiers* which lack passages in $\text{♩}3/2$ or $3/2$ containing crotchets or lesser values are omitted from Tables 20.1 and 20.2: [9], [36], XVI, XXVI and [c].

19. See, for example, passages in H25, H373 (discussed later), H407, H480.

20. This is discussed in more detail later in the present chapter.

Table 20.1

Correlation of $\text{C}\frac{3}{2}$ and $\frac{3}{2}$ and the use of void and normal notation

- 1a. $\text{C}\frac{3}{2}$, void notation and $\frac{3}{2}$, normal notation
5, 16, 17, [19], 26, 27, 29, 30, 46, 54, 55, 60, 61, III, IV, V, VI, XIV, XXXII, XXXVI, XLV, XLVIII, LI, LXI, "I", "II", [a]
- 1b. $\text{C}\frac{3}{2}$ only, void notation
7, 8, 10, 12, 13, 14, 15, 18, 21, 22, 23, 24, 25, 28, 31, 32, 34, 35, 37, 38, 39, 40, 41, 42, 43[a], [43b], 44, [49], 50, 56, 57, 58, 62, 63, VIII, IX, X, XVII, XIX, XXIII, XXIV, XXV, XXVII, XXVIII, XXXI, XXXIV, XLI, XLIII, XLIV, XLVI, XLIX, L, LIV, LV, LXIV
- 1c. $\frac{3}{2}$ only, normal notation
1, 3, 4, I, XVIII, XXIX, XXXVII, XXXVIII, LXXV
- 1d. $\text{C}\frac{3}{2}$ only, void notation, with one passage of normal notation
20, XIII, XXXIX
- 1e. $\frac{3}{2}$ only, normal notation, with one passage of void notation
11, II, VII, LXVI
- 1f. $\frac{3}{2}$, normal notation and one passage of $\text{C}\frac{3}{2}$, normal notation
XLVII
- 1g. $\text{C}\frac{3}{2}$, void notation and $\frac{3}{2}$, normal notation, with one passage either of $\text{C}\frac{3}{2}$, normal notation or $\frac{3}{2}$, void notation
2, 6, 45, XI, XII, XV, LVIII, [d]

2. $\text{C}3/2$, void notation; $3/2$ passages sometimes have normal notation, sometimes void
64, [LVII], LX, LXII
- 3a. $\text{C}3/2$ and $3/2$, both void notation
33, 47, 59, XXX, XXXIII, XXXV, LXIII
- 3b. $3/2$ only, with an equal number of passages with void and normal notation
LXX
- 3c. $3/2$ only, void notation
66, 70, 74, 75, XLII, LXV, LXVIII, LXIX, LXXIV, [b]

To summarize: *cahiers* in category 1 (a-g) tend to follow the pattern of using void notation in $\text{♩}3/2$ and normal notation in $3/2$; *cahiers* in category 2 maintain void notation in $\text{♩}3/2$, though passages in $3/2$ may be divided fairly equally into those which use normal notation and those which use void; *cahiers* in category 3 contain largely void notation, irrespective of time signature.

So there is undoubtedly an overall tendency for sections in $\text{♩}3/2$ to use void notation and those in $3/2$ to use normal crotchets and quavers. This is well illustrated by neighbouring passages in the two signatures, as in Ex.20.4 from the volume Rés. Vmc. Ms. 27:²¹ this extract begins in $3/2$ with normal notation and continues (from b.20) in $\text{♩}3/2$ with void notation. We might conclude from this and similar examples that Charpentier's choice of notation was dictated by whichever time signature he was using. However, it is clear from Table 20.1 that there are numerous exceptions to this pattern. Although passages in $\text{♩}3/2$ using exclusively normal crotchets and quavers are not common, there are enough examples of white notes in $3/2$ to invalidate Hitchcock's statement that Charpentier 'seldom [uses *croches blanches*] when he writes in simple $3/2$ '.²² It is this deviation from the norm which makes it necessary to consider that Charpentier used one or other type of notation not because it was dictated by the time signature, but for some other purpose.

21. This volume falls into category 1a. The single autograph score in the manuscript Rés. Vmc. Ms. 28 falls into category 1b.

22. Hitchcock, 'Some Aspects of Notation', pp.130-1.

Before continuing, we should consider one possible explanation for the use of void notation in some 3/2 passages. On a number of occasions, the preceding passage or bar has the signature $\text{C}\sharp$. Although in some cases there is a pause before the new passage in 3/2, in others the music undoubtedly continues in the new signature without a break (Ex.20.5, bb.1-2).²³ Could it be that in this context, Charpentier intended the 3/2 to be interpreted as $\text{C}\sharp 3/2$ and thus used the void notation accordingly? This explanation certainly seems likely in Ex.20.6, where the white note 3/2 passage which follows eight bars in $\text{C}\sharp$ (system 2, bb.2-5) is a transposed version of the opening bars of the piece, where the signature is $\text{C}\sharp 3/2$.

But this clearly cannot be the explanation in other cases. There are instances of passages in 3/2 using normal notation being preceded by the signature $\text{C}\sharp$ (Ex.20.7).²⁴ Furthermore, there are many places where 3/2 and *croches blanches* occur at the

23. See also XXV, 47, 73-73^v. In instances that occur on V, 52, X, 8 and XI, 16, a break or pause could be taken before the music continues in 3/2, though neither is indicated; Charpentier writes only a single bar-line. In the case of the example on X, 8, passages in white notation prior to the $\text{C}\sharp$ passage are marked $\text{C}\sharp 3/2$. Another passage in the *Meslanges* where Charpentier writes white crotchets in 3/2 but where he may have had $\text{C}\sharp 3/2$ in mind occurs in H481a, his reworking of sections of *Actéon* (H481). On XXI, 31^v-32, he writes a transposed version of the passage which, in the original, begins on XXI, 17. This version maintains the white notation of the first, but uses the signature 3/2 instead of $\text{C}\sharp 3/2$. If we assume that Charpentier intended both versions to adopt the same tempo (which seems likely), we might conclude that he perceived no real difference between the two time signatures. However, as Ex.20.4 demonstrates, there are occasions in the *Meslanges* where it appears that some difference was intended. As noted earlier, it has unfortunately not been possible to incorporate a study of Charpentier's time signatures in this thesis.

24. See also X, 43.

beginning of a piece (Ex.20.8),²⁵ or where they are preceded by some signature other than C (Ex.20.9).²⁶ On some occasions at least, then, Charpentier was consciously using void notation in $3/2$ as well as in $\text{C}3/2$.

It is possible that Charpentier went through phases of using particular combinations of time signature and crotchet/quaver-type: it has already been seen that many of the individual *cahiers* in Table 20.1 adhere to one particular combination of signature(s) and crotchet-type. How such 'phases' fit in with a chronology of Charpentier's work may be ascertained from Table 20.2, which contains Hitchcock's and Lowe's dates for each of the *cahiers*, together with the 'category' as determined in Table 20.1.²⁷

25. See also X, 16, XXIII, 25, XXV, 47 and XXVI, 47.

26. See also V, 62 and XXV, 49 (following 2); XXVII, 13^v, XXV, 52 and V, 29 (following 3); V, 43^v, XII, 1^v, XII, 22 and XXIV, 33 (following C).

27. For dates suggested by Cessac and Ranum see Table 1.3; they are essentially in agreement with those given by Hitchcock.

Table 20.2
Chronology of *cahiers* seen alongside their category as determined in Table 20.1

Arabic cahiers

<i>cah.</i>	Hitchcock	Lowe	Category
1	?early 1670s	1670s	1c
2	?early 1670s	1670s	1g
3	?early 1670s	1670s	1c
4	?early 1670s	1670s	1c
5	?early 1670s	1680?-3?	1a
6	?early 1670s	pre- <i>cah.1</i>	1g
7	?early 1670s	1670s	1b
8	?early 1670s	1670s	1b
10	?mid-1670s	1670s	1b
11	?mid-1670s	1670s	1e
12	?mid-1670s	1670s	1b
13	?mid-1670s	1670s	1b
14	?mid-1670s	1670s	1b
15	?mid-1670s	1670s	1b
16	?mid-1670s	1670s	1a
17	?mid-1670s	1670s	1a
18	?mid-1670s	1670s	1b
[19]	?mid-1670s	1680?-3?	1a
20	?mid-1670s	1680?-3?	1d
21	?late 1670s	1680?-3?	1b
22	?late 1670s	1680?-3?	1b
23	?late 1670s	1670s	1b
24	?late 1670s	1670s	1b
25	?late 1670s	1680?-3?	1b
26	?late 1670s	1670s	1a
27	?late 1670s	1680?	1a
28	1680	1680?	1b
29	1680	1680?	1a
30	early 1680s	1680?	1a
31	early 1680s	1680?-3?	1b
32	early 1680s	1680?-3?	1b
33	early 1680s	1686?-99	3a
34	early 1680s	1680?-3?	1b
35	early 1680s	1680?-3?	1b
37	early 1680s	1680?-3?	1b
38	1683	1683?	1b
39	1683-5	1686?-99	1b
40	1683-5	1683?-5	1b
41	1683-5	1683?-5	1b

<i>cah.</i>	Hitchcock	Lowe	Category
42	1683-5	1683?-5	1b
43[a]	1683-5	1683?-5	1b
[43b]	1683-5	1685	1b
44	early 1685	1685	1b
45	1685	1685	1g
46	1685	1685	1a
47	1686	1685	3a
[49]	1686-7	1686?	1b
50	1686-7	1686?	1b
54	?late 1680s	1686?-99	1a
55	?late 1680s	1686?-99	1a
56	?late 1680s	1686?-99	1b
57	?late 1680s	1686?-99	1b
58	?late 1680s	1686?-99	1b
59	?early 1690s	1686?-99	3a
60	?early 1690s	1686?-99	1a
61	?early 1690s	1686?-99	1a
62	?early 1690s	1686?-99	1b
63	?early 1690s	1686?-99	1b
64	?early 1690s	1686?-99	2
66	?early 1690s	1686?-99	3c
70	?mid-1690s	1686?-99	3c
74	1698-9	1686?-99	3c
75	1699	1699	3c

Roman *cahiers*

<i>cah.</i>	Hitchcock	Lowe	Category
I	?c.1670	pre-1672	1c
II	?c.1670	pre-1672	1e
III	?c.1670	pre-1672	1a
IV	?c.1670	pre-1672	1a
V	?c.1670	pre-1672	1a
VI	?early 1670s	1685-1702	1a
VII	?early 1670s	1685-1702	1e
VIII	?early 1670s	1685-1702	1b
IX	?early 1670s	1685-1702	1b
X	?early 1670s	1685-1702	1b
XI	?early 1670s	1685-1702	1g
XII	?early 1670s	pre-cah.I	1g
XIII	?early 1670s	pre-cah.I	1d
XIV	?early 1670s	pre-cah.I	1a
XV	1672	1672	1g
XVII	1674	1672-4	1b
XVIII	1675	1675	1c
XIX	1675	1683?	1b
XXIII	1679	1679?	1b
XXIV	1679	1679?	1b
XXV	1679-80	1679?-81	1b
XXVII	1679-80	1679?-81	1b
XXVIII	1679-80	1679?-81	1b
XXIX	1680-81	1681	1c
XXX	1680-81	1681-2	3a
XXXI	1681	1681-2	1b
XXXII	1681-2	1681-2	1a
XXXIII	1681-2	1681-2	3a
XXXIV	1682	1682	1b
XXXV	1682-3	1683?	3a
XXXVI	1683	1683	1a
XXXVII	1683	1683	1c
XXXVIII	1683	1683	1c
XXXIX	1683	1683	1d
XLI	1683-5	1683-5	1b
XLII	1683-5	1683-5	3c
XLIII	1683-5	1683-5	1b
XLIV	1683-5	1683-5	1b
XLV	1683-5	1683-5	1a
XLVI	1685	1683-5	1b
XLVII	1685	1685	1f

<i>cah.</i>	Hitchcock	Lowe	Category
XLVIII	1685	1685	1a
XLIX	1686-87	1685	1b
L	1687-88	1685	1b
LI	?late 1680s	1685-pre 1688	1a
LIV	?late 1680s	1685-1702	1b
LV	?late 1680s	1685-1702	1b
[LVII] or			
[LXVII]	?late 1680s	1685-1702	2
LVIII	?late 1680s	1685-1702	1g
LX	?early 1690s	1685-1702	2
LXI	?early 1690s	1685-1702	1a
LXII	?early 1690s	1685-1702	2
LXIII	?early 1690s	1685-1702	3a
LXIV	?early 1690s	1685-1702	1b
LXV	?early 1690s	1685-1702	3c
LXVI	?early 1690s	1685-1702	1e
LXVIII	?mid-1690s	1685-1702	3c
LXIX	?mid-1690s	1685-1702	3c
LXX	?mid-1690s	1685-1702	3b
LXXIV	?1699	1685-1702	3c
LXXV	1702	1702	1c

'Problematic' cahiers

<i>cah.</i>	Hitchcock	Lowe	Category
"I"	late 1672- early 73	1672	1a
"II"	?mid 1680s	1685-1702 (but later than [d])	1a
[a]	(unknown)	1686?-99	1a
[b]	1690s	1686?-99	3c
[d]	?late 1690s	1685-1702	1g

The clearest pattern to emerge from Table 20.2 is that *cahiers* falling in categories 2 and 3 and thus making more use of void notation in 3/2, are largely late ones.²⁸ Thus we can agree with Sawkins that there is no evolution from void to normal notation in Charpentier's work, though it is not strictly true that there is no link between chronology and Charpentier's choice of one or other notation. It is also clear from Table 20.2 that successive *cahiers* often belong to the same category (see, for instance, XXIII-XXVIII and 66-75), suggesting again that Charpentier's use of the two signatures and his choice of which notation to use with them went in phases. There appears to be no connection between Charpentier's choice of notation and performing groups, since both types occur in works intended for a range of establishments.

*

So far we have seen that Charpentier's use of void or normal notation may sometimes have been determined by the use of one or other time signature or by the place of a work in the chronology. To investigate other possibilities, let us start by examining passages where neither of these explanations can apply. Seven works in the *Meslanges* each contain two passages which have the same time signature but make use of different kinds of crotchet and (where they appear) quaver. A further work (H9) contains three passages in 3/2, two with normal notation, one with void.

28. The cluster of category 3 *cahiers* dating from the 1690s gives further credibility to Lowe's dating of *cahier* 33; this *cahier* appears at a much later date in her chronology than in those of Hitchcock, Cessac and Ranum.

The following survey tries to establish whether Charpentier's choice of notation for each passage is deliberate or purely haphazard. The works in question are as follows:

Two passages in $\text{C}\frac{3}{2}$

H4

H157

H486

Two (or three) passages in $\frac{3}{2}$

H3²⁹

H9

H79

H494

H515

As seven of these are vocal works (H515 is instrumental), the texts of the passages in void notation can be compared with those in 'normal' notation: differences in mood might confirm that the notation is linked with tempo.

29. The passage in normal notation in this work contains a single white semiminim; similarly, the passage in void notation in H494 has one normal crotchet. Since these passages otherwise maintain one type of notation throughout, it seems appropriate to include them in the present study. As noted, 'mixtures' of notation within the same passage are considered later.

H4, normal

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy
Ghost, art most high in the glory of God the Father. Amen.

H4, void

Gloria in excelsis Deo.

Glory be to God on high.

H157, normal

Asperges me hyssopo, et mundabor: lavabis me, et super nivem dealbabor.

Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than
snow.

H157, void

Cor mundum crea in me Deus: et spiritum rectum innova in visceribus meis. Ne
projicias me a facie tua: et spiritum sanctum tuum ne auferas a me.

Create in me a clean heart, O God; and renew a right spirit within me. Cast me not
away from thy presence; and take not thy holy spirit from me.

H486, normal

Trop indiscrets Zephirs, retenez vos soupirs tandis que de Louis nous chanterons la
gloire.

You prattling Zephyrs, hold back your sighs while we sing Louis's praises.

H486, void

Pour chanter de Louis l'intrepide courage, il n'est point d'assez docte voix, point de
maux [mots] assez grands pour en tracer l'image: le silence est le langage qui doit
louer ses exploits.

To sing of Louis's dauntless courage, there is no voice learned enough, no words
grand enough to paint an image of it; silence is the language by which his
achievements must be praised.

H3, normal

O Salutaris Hostia, ...

O Saving Victim of the world, ...

H3, void

Pleni sunt coeli et terra gloria tua.

heaven and earth are full of thy glory:

H9, normal

Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, And was made man, ...

H9, normal

judicare vivos et mortuos.

to judge both the quick and the dead.

H9, void

Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum.

And I believe one [Holy,] Catholick and Apostolick Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, ...

H79, normal

Et misericordia ejus a progenie in progenies timentibus eum.

And his mercy is on them that fear him from generation to generation.

H79, void

Suscepit Israel puerum suum, recordatus misericordiae suae.

He hath holpen his servant Israel, in remembrance of his mercy;

H494, normal
Fran, fran, fran, pour le seigneur Gratian.

Fran, fran, fran, for Sir Gratian.

H494, void
O le joli concert et la belle harmonie.

O what a lovely concert and what beautiful harmony.

It can be seen that in most cases the relevant texts within each work share broadly the same sentiments, suggesting that no dramatic difference in tempo is implied by the different types of notation. Both passages in H4 are parts of the Mass that are often given a lively setting; both those in H486 glorify Louis XIV; both texts from the Magnificat and those in H157 are suggestive of a more restrained tempo.

Although in the remaining works it is possible that the mood of one passage might suggest a faster tempo than the other (we would usually expect a slow setting of 'Et incarnatus est', for example), no clear pattern emerges.³⁰

It is also possible to compare the range of note values in these normal- and white-note passages. In five of the eight works there is no striking difference. In the remaining three (H4, H79 and H515), however, the sections with normal notation contain a greater number of smaller notes than those in void notation (compare Exx.20.10a-12a with Exx.20.10b-12b). Unfortunately, this observation may be

30. Charpentier's use of white and normal crotchets in the Comédie-Française work H494 is noted by Powell (ed., Charpentier, *Music for Molière's Comedies*, p.xxi); he suggests that the 'old-fashioned notation is evidently part of a musical joke'.

interpreted in two, conflicting ways and is thus of little help in forming a conclusion. On the one hand, the faster the music, the less time there is for notes of relatively short value (particularly in syllabic passages); *ergo*, sections containing more notes (in this case, normal crotchets and quavers) should go at a slower tempo. On the other hand, in instances where Charpentier places a time-word mid-passage (in any time signature) and where there is a difference between the range of note values used in the section with the time-word and the previous section, the slower section has the longer notes.³¹ This would suggest that the passages here in white notation with fewer notes are intended to go slower than those with normal crotchets and quavers.

So while this study neatly demonstrates that both types of notation are used apparently irrespectively of whether the time signature is $3/2$ or $\text{C}3/2$, it provides little evidence as to why one or the other is preferred in a particular context. It is necessary, therefore, to consider further examples. Since we cannot assume a link between time signature and notation, the following survey makes no particular distinction between passages in $\text{C}3/2$ or $3/2$.

Let us consider first what evidence there is to support the theory that void notation indicates a slower speed than normal notation. There is certainly no shortage of

31. See IX, 60^v and XV, 20.

texts set in void notation for which a slowish tempo seems especially suitable:³²

H403

Doleo, doleo super te, mi care frater Jonatha. (Ex.20.13)

I grieve, I grieve over you, my dear brother Jonathan.

H41

sedentes in tenebris et umbra mortis (Ex.20.14)

Who sit in the darkness and in the shadow of death.³³

H372

O Deus, O Salvator noster, quam dulcis, quam clemens, quam mitis, quam bonus, quam patiens, humilis et mansuetus!

O God, O our Saviour, how sweet, how merciful, how mild, how good, how patient, humble and gentle!

H344

Venite ad me omnes, qui laboratis, et onerati estis, et ego reficiam vos.

Come unto me, all ye that labour and are heavy laden, and I will give you rest.

32. As there are many examples from which to choose, both here and in similar instances later in this chapter, it is necessary to be selective. To narrow the field I have selected from the sacred (autograph) works only. Supplementary examples may be found at other relevant points in the study.

33. The same text (though with the word 'sedentem') is also set in white notation in the immediately preceding work, H40 (see V, 28).

H10

Lacrymosa dies illa, Qua resurget ex favilla Judicandus homo reus: Huic ergo parce Deus. (Ex.20.3)

That day is one of weeping, on which from the ashes shall rise the guilty man to be judged: so spare me, O God.³⁴

H4, H6

Agnus Dei, qui tollis peccata mundi: miserere nobis.³⁵

Lamb of God that takest away the sins of the world, have mercy upon us.

There are also a number of instances where passages in void notation are marked at the outset with a time-word indicating a slow tempo:

34. Translation from BBC Proms Programme (23 July 1993), p.9.

35. A variant form of this text occurring in settings of *Litanies de la Vierge* and involving the responses 'parce nobis Domine', 'exaudi nos Domine' and 'miserere nobis', is set in triple time with void notation in six instances: H82, H84 (not the final phrase 'miserere nobis'), H85, H86, H87, H89.

Table 20.3
Passages in void notation marked with a time-word indicating a slow tempo

H	location	t. sig.	word	whole/part of text & translation
H11	XXVII, 13 ^v	3/2	grave	Pleni sunt coeli et terra gloria tua. [heaven and earth are full of thy glory:]
H82	XI, 2 ^v	♯3/2	lent	Salus infirmorum, Refugium peccatorum, Consolatrix afflictorum, Auxilium Christianorum, ... [Health of the sick, Refuge of sinners, Comfort of the afflicted, Help of Christians, ...]
H194	XXI, 101, 101 ^v	♯3/2	lentement	quoniam suavis est Dominus, in aeternum misericordia ejus, ... [For the Lord is good; his mercy is everlasting;]
H206	X, 4	♯3/2	tres lent	et quievit, ... ³⁶ [and was still, ...]
H208	X, 56 ^v	♯3/2	lent	disponet sermones suos in iudicio: [he will guide his affairs with discretion.]
H244	III, 136 ^v	♯3/2	lentement	Ad te, panem angelorum, languentes accedimus; famem nostram expelle, tu qui cibus esurientium; [To you, the bread of angels, we draw near, faint and weary; drive away our hunger, you who are the food of the hungry;]
H317	II, 62 ^v <u>Ex.20.15</u>	♯3/2	gravement	Ante Deum, pia virgo, preces effunde, precamur, crimine pro nostro; nobis exposce medelam infirmis. [Before God, devout maiden, pour out prayers, we beg you, for our sins; ask for healing for our weakness.]

36. This text is also set in ♯3/2 with void notation but without any tempo marking on XVIII, 49 (H179); there is no indication that the marking 'grave' which appears part-way through a previous ♯3/2 passage (see p.536) applies at this point.

H	location	t. sig.	word	whole/part of text & translation
H325	IV, 92	♯3/2	Lentement	... infirmata est. Dominus mortificat ... [... is waxed feeble. The Lord killeth ...]
H327	XVIII, 58 ^v	♯3/2	fort lentement ³⁷	Intercede pro devoto faemineo sexu. [Intercede for the loyal female gender.]
H328	XVIII, 61 ^v	♯3/2	pas trop viste	...succurre miseris qui tormentis cruciantur asperis educ eos de domo carceris, O Maria. [...succour the wretched who are tortured with harsh torments, lead them from the house of prison, O Mary.] ³⁸
H431	VIII, 17 ^v <u>Ex.20.16</u>	♯3/2	lent	Et ego tenebrae et ignorantia. [I also [am] darkness and ignorance.]
H481	XXI, 21	3/2	Lent	'Plainte' (instrumental)
H483a	XXII, 34, 34 ^v	♯3/2	tres lent	Moderez vos rigueurs. [Restrain your severity.]

In these instances, then, the tempo is slow. But is this indicated by the notation, or by the time-word? While it is conceivable that time-words were intended as a reminder of what the notation already indicated, Charpentier may equally have used them because a slow tempo was not already implied by the notation. The warning 'pas trop viste' in H328 suggests that a passage in white notation could otherwise go faster. Other clues undermine the theory that Charpentier always used void notation where the tempo was slow. Among numerous passages in void notation where the

37. It is unclear whether this is intended to be one direction, or two separate indications.

38. This and a passage from the same work in Table 20.6 were translated by the late Professor Donald Earl.

text does not suggest a restrained speed, the most obvious example is that in H191
(Ex.20.17):

Qui emittet eloquium suum terrae: velociter currit sermo ejus.

He sendeth forth his commandment upon earth: his word runneth very swiftly.

This is one of several passages which demonstrate how small note values can pervade white-note sections as well as those with normal notation.³⁹ This suggests that the range of note values involved in a section was probably not a factor in Charpentier's decision about which type of notation to use. Other texts which suggest a relatively quick tempo but which are set in white notes include the following:

H238

Gaudete, dilectissimi, exultate jubilate fideles. (Ex.20.18)

Rejoice, most beloved ones, rejoice and be glad, you faithful.

H199

cornu ejus exaltabitur in gloria.

his horn shall be exalted with honour.

H6

Et resurrexit tertia die, secundum Scripturas. (Ex.20.19)⁴⁰

And the third day he rose again according to the Scriptures, ...

39. See also Ex.20.1; I, 71^v-72; VII, 25-25^v, 32^v-33; XV, 48^v; XX, 76; XXII, 38; XXIII, 57; Rés. Vmc. Ms. 27, 28^v.

40. Although Sawkins, '*Doucement and légèrement*', p.366, refers in passing to this passage, he does not comment on the fact that its sentiments appear to detract from his argument.

H183

Exurge gloria mea, exurge psalterium, et cithara: exurgam diliculo.

Awake, psaltery and harp: I myself will awake early.

Such subjective evidence is scarcely conclusive. Far more revealing of the lack of any firm link between void notation and slow tempo are four passages in which both the text and time-word indicate a fast tempo:

Table 20.4
Passages in void notation marked with a time-word indicating a fast tempo

H	location	t.sig.	word	whole/part of text & translation
H177	XIX, 35	♩3/2	guay	Laudate Dominum de terra, dracones, et omnes abyssi. [Praise the Lord from the earth, ye dragons, and all deeps:]
H226	XXVIII, 12	♩3/2	viste	conquassabit capita in terra multorum. ⁴¹ [he shall wound the heads over many countries.]
H310	I, 15	♩3/2	guay	Jubilate Deo fideles, psalmum dicite nomini ejus, et Franciscum hodie scendentem super lydera celebrate. ⁴² [Rejoice in God, O faithful ones, sing a psalm to His name, and proclaim the name of Francis, who today goes up with the lyre.]
H355	IX, 48	♩3/2	animé	Ego autem libertissime impendam et super impendar ipse pro animabus fratrum meorum pro quibus Christus mortuus est. [I, however, shall most willingly pay, and will myself be expended for the souls of my brothers, for whom Christ died.]

The ♩3/2 passage in H226 marked 'viste' (Ex.20.20, second page, b.4) is preceded by a section in 3/2 which uses normal notation. Whatever difference in tempo the two time signatures might indicate, 'viste' suggests that the void crotchets are intended to go faster than the normal ones in the preceding section.

41. This text is also set (in ♩3/2) using void notation, but without a time-word, in a passage beginning on VIII, 32^v (H197).

42. This text (with 'nomen' substituted for 'nomini') is also set (in ♩3/2) using void notation but without a time-word, on XXII, 82^v (H5).

To these examples, we may add two others. In H488, an instrumental section in $\text{C}\frac{3}{2}$ entitled 'Entree de fantômes' and using void notation is marked 'Sarabande legere'. The latter is presumably a derivative of *légèrement*, which, as Sawkins notes, indicates 'a swift nimble tempo, only one stage below that of *vivement* or *vite*'.⁴³ A further example in which the tempo associated with *croches blanches* is not slow occurs in the non-autograph score of *Filius Prodigus* (H399b).⁴⁴ The section beginning 'Surgam ergo' - in $\text{C}\frac{3}{2}$ with void notation - is marked 'ny trop viste ny trop lentement' (Ex.20.21, b.4).

The appearance of time-words indicating a slowish tempo part-way through some passages in void notation also suggests that until the point where the word appears, the tempo must have been faster:⁴⁵

H	location	t. sig.	word
H163	II, 36, 40	$\text{C}\frac{3}{2}$	lentement
H179	XVIII, 49	$\text{C}\frac{3}{2}$	grave
H181	XXVIII, 46 ^v	$\text{C}\frac{3}{2}$	lentement
H408	XX, 28 ^v	$\text{C}\frac{3}{2}$	lentement

43. Sawkins, '*Doucement* and *légèrement*', p.366. Another term which Sawkins defines is 'Rondement', used to 'encourage a moderate pace with some forward movement'. Given that Sawkins believes that Couperin, too, used void notation to indicate a slow tempo, it is revealing that two passages of void notation in the *Oeuvres complètes* bear the marking 'Rondement' (see ix, 162 and x, 99-102).

44. Vm¹ 1480.

45. See also H196, where the word 'lent' appears part-way through a passage of void notation in $\text{C}\frac{3}{2}$ initially marked 'grave'.

Passages of void notation containing fluctuations in speed also suggest that Charpentier did not feel that white notes were restricted to one (slow) speed:

H	location	t. sig.	word
H161	XV, 59-60 ^v	♯3/2	plus viste plus lentement plus viste plus lent plus viste
H167	XVII, 21-22	♯3/2	plus lent plus viste plus lent plus viste
H343	VIII, 4 ^v -5 ^v	♯3/2	plus viste lent plus viste plus lent

Indeed, a comparison of how these markings relate to the text in the last of these examples (H343) with Charpentier's other setting of the text (H373) is revealing:

Table 20.5
Comparison of settings of the same text in H343 and H373

Text	H343	H373
O amor meus, cor et delictum	♢3/2 (white)	3/2 (normal)
quid retribuam amori tuo, qui te tradidit in mundi pretium?	♢3/2 (white) plus vite	♢3/2 (white)
O amor meus, ... delictum	♢3/2 (white) lent	C[3/2] (normal) ⁴⁶
O amor meus, ... delictum	[not repeated here]	3/2 (normal)
quid retribuam ... pretium?	♢3/2 (white) plus vite	♢3/2 (white)
O amor meus, ... delictum	♢3/2 (white) plus lent	C[3/2] (normal)

Was the alternation of time signature and crotchet type in H373 intended to have the same effect as the time-words used at the equivalent points in H343? If so - and it seems plausible - we might well conclude that Charpentier's white note passages in H373 were intended to proceed at a faster tempo than those in normal notation.

A study of Charpentier's use of normal crotchets and quavers in ♢3/2 and 3/2 is also relevant. Although time-words appear on only five occasions, they indicate a slow tempo in every case:

46. As noted, this is one of several places in the autographs where Charpentier uses C as shorthand for 3/2.

Table 20.6
 Passages in 3/2 and $\text{C}3/2$ with normal notation which contain time-words

H	location	t. sig.	word	whole/part of text & translation
H4	XVI, 5 ^v (Ex.20.22)	C3/2	lentement	Et in terra pax hominibus bonae voluntatis. [and in earth peace, good will towards men.]
H240	III, 57 ^v	$\text{C}3/2$	lent	O lacrymandum convivium, in quo recolitur memoria passionis ejus. [O lamentable feast, in which the memory of His passion is kept alive.]
H328	XVIII, 60 ^v	3/2	Lentement	manum tuam extende mortuis qui sub poenis languent continuis, ... [Reach out your hand to the dead who languish under continual punishment, ...]
H329	XX, 15 ^v	3/2	grave	Esto nobis praegustatum mortis in examine. ⁴⁷ [Let it be for us a foretaste in the trials of death.]
H401	IV, 97	3/2	lentement	O pavor, O tremor, O portentum. ⁴⁸ [O fear, O terror, O portent.]

These slow tempos are understandable given the nature of the texts involved. But if it was the case that Charpentier preferred white notes whenever a slower tempo was required, he would surely have used them on all these occasions. Two of the above time signatures are of particular interest: the passage in H240 uses $\text{C}3/2$ (a signature more usually associated with white crotchets), while in H4 it seems likely that

47. A (varied) reprise of this passage occurs after a brief section in 2 (f.16), but the 'grave' marking is not repeated; presumably it was sufficient to state it on the first instance only.

48. Essentially the same passage recurs twice (IV, 97^v-98; 98-98^v), though without the 'lentement' marking.

Charpentier prefaced $3/2$ by **C** to distinguish it from the signature $\text{C}3/2$ used in the previous section. It was noted earlier that this preceding section sets the text 'Gloria in excelsis Deo' using void notation (Ex.20.10a). Given both the 'lentement' and the more restrained text that follows, this seems a further instance where a change from void to normal notation coincides with a change to a slower triple time.

There are two remaining instances where time-words are used in association with passages in $\text{C}3/2$ or $3/2$ using normal crotchets and quavers. One is on I, 12 (H308), where the last part of the $3/2$ passage is marked 'adagio'. The other example, in H251, is more revealing. At the start of the $\text{C}3/2$ passage on XX, 64 (Ex.20.23, first page, last four bars), the crotchets and quavers are white. There is no tempo marking. However, Charpentier subsequently writes the word 'lentement' above the stave (Ex.20.23, second page, b.10), and at this point begins to write in normal crotchets. Thus a connection between the type of notation and the desired tempo seems likely. Indeed, it appears that normal (and not void) notation is chosen where the tempo is slower. It could be claimed that if a slower tempo was already implicit in the switch to normal crotchets, there was no need to add 'lentement'.

Nevertheless, it is clear that, on this occasion, void crotchets and quavers move at a faster tempo than normal ones in the same signature.⁴⁹

49. It seems unlikely that the change in notation and the appearance of the time-word are simply a coincidence resulting from inconsistency, since Charpentier consistently uses normal crotchets for the rest of the section and then, after 'une grande pause' on f.65, begins using void notation again (and consistently) in a new $\text{C}3/2$ section (see Ex.20.23, third page). It should be noted that a comparison of the text at the points in question is of no help in clarifying the composer's intentions.

This interpretation of the notation is supported by a passage from Jean Rousseau's *Méthode claire* which, in view of Charpentier's Italian training, seems particularly relevant:

On se sert présentement dans les Musiques Italiennes de deux autres sortes de Triple double, dont l'un se bat à trois temps légers, & l'autre à trois temps lents. La Mesure de celui qui se bat légèrement est composée comme celui de nos règles ordinaires; avec cette réserve, qu'au lieu de Noires & de Croches; ils se servent de Blanches croches & doubles croches.⁵⁰

Two other types of 3/2 are currently used in Italian music, one of which is beaten in three fast beats and the other in three slow beats.⁵¹ The bar of the one beaten quickly is composed according to our ordinary rules, with this exception, that in the place of [normal] crotchets and quavers they use white crotchets and quavers.

Clearly this stands in contrast to Vague's observations, made a generation later.

Certainly there are several occasions where Charpentier uses normal notation for what must surely be slow passages:

H409

Ploremus Mariam; lamentemur; ploremus Theresiam; et gementes et suspirantes reginam quam firmabam, quam sustinebam, quam fovebam; in carmine doloris lugeamus. (Ex.20.24)

Let us lament for Marie; let us mourn; let us lament for Thérèse; and with sighs and groans let us mourn for the queen whom I supported, sustained and upheld; let us grieve in a song of sorrow.

50. Rousseau, *Méthode claire*, 5th ed., pp.44-5. Sawkins, '*Doucement* and *légèrement*', makes no reference to this passage.

51. See Sawkins's definition of '*légèrement*' cited on p.536.

H136

aggravavit compedem meum.

he hath made my chain heavy.

Unfortunately, Charpentier's practice is not consistent in this respect, and we sometimes find passages using normal notation where the texts call for a livelier setting:

H308

Haec dies, quam fecit Dominus: exaltemus, et laetemur in ea. (Ex.20.25)

This is the day which the Lord hath made: let us be glad and rejoice therein.

H151

laudatio ejus manet in saeculum saeculi.

his praise endureth for ever.

This all adds to the wealth of conflicting data. Moreover, there is further evidence that neither type of notation had any special significance for tempo. Charpentier's autographs contain multiple settings of a number of texts. In the case of some forty separate passages of text, we find at least one setting in $\text{♩}3/2$ or $3/2$ with void notation, and at least one other in $\text{♩}3/2$ or $3/2$ with normal notation. It seems unlikely that the same composer's settings of the same text would vary greatly in tempo, especially in those instances cited here, where the text expresses a distinct emotion or mood particularly suggestive of either a slow tempo (most common) or a fast one:

Requiem aeternam dona eis Domine.

Eternal rest give to them, O Lord.

H212, 3/2 normal; H213, H213a, 3/2 void.

In tenebrosis collocavit me, quasi mortuos sempiternos.

He hath set me in dark places, as they that be dead of old.

H136, 3/2 normal; H124, $\text{C}3/2$ void; H142 (end of phrase only), 3/2 void.

Ad te clamamus, exules, filii Evae. Ad te suspiramus, gementes et flentes ...

To thee we clamour, refugees, Children of Eva. To thee we come sighing, lamenting and mourning.

H23 (up to 'gementes et'), H24, 3/2 normal; H47, 3/2 void; H18, $\text{C}3/2$ void (up to 'Evae').

Suscepit Israel puerum suum, recordatus misericordiae suae.

He hath holpen his servant Israel, in remembrance of his mercy;

H72, 3/2 normal; H77, H78, H81, $\text{C}3/2$ void; H79, 3/2 void.

Alleluya.

(all except H239 in settings of the text 'O filii et filiae')

H356, 3/2 normal; H239, H339, H312, $\text{C}3/2$ void.

Ozanna/Hozanna in excelsis.

H5, 3/2 normal; H1, $\text{C}3/2$ void; H10, 3/2 void.

Still to be considered are passages which contain a mixture of normal and white notation. The very existence of such passages further undermines the idea that the type of notation is related to the choice of tempo. In some places, just one or two notes of the alternative kind appear in passages which otherwise maintain the other type of notation; a couple of examples have already been noted.⁵² In other instances (Ex.20.2, for example), it appears that Charpentier has attempted to emend his score where he has temporarily used the wrong type of crotchet or quaver (usually from normal to white).⁵³

In some cases, it may be possible to explain why Charpentier has used both types of notation within a passage, whether deliberately or not. In both H24 and H213 passages written almost exclusively in normal notation contain one instance where white crotchets occur (Ex.20.26, stave 6, b.2; Ex.20.27, G2, b.8). In each case this appears to be a way of clarifying the underlay, with flagged crotchets used where notes sharing a syllable can be beamed together. The same principle can be applied to the final section of H392; here, where the signature is 3/2, white notes are used where beaming is possible and normal crotchets are used on occasions where, taking into account Charpentier's method of giving separate syllables separate notes, beaming is precluded. On only one instance is a crotchet which cannot be beamed

52. See n.29, and also the following: II, 51 (system 2, instrumental *dessus* II, last note); IX, 56 (*taille*, start of system 4); XX, 13^v (system 3, *dessus*, b.4); XX, 66 (system 1, bb.8-9).

53. Other examples may be found as follows: III, 9, 94; XXV, 73^v; XXVIII, 50^v; Rés. Vmc. Ms. 27, 11^v-12; Rés. Vmc. Ms. 28, 14-16.

shown white (Ex.20.28, stave 9, end of b.7); perhaps here the composer was avoiding a mixture of void and normal crotchets in the same bar. While the opportunity for beaming cannot explain why Charpentier generally chose to set whole passages in one kind of notation or the other, it may suggest why he occasionally mixed crotchet-types within a passage.⁵⁴

That is certainly not the case, however, in Ex.20.29. On the contrary, white crotchets occur here where the word-setting is syllabic or where beaming is not possible (apart from one place in the continuo, b.12), while normal crotchets appear in bar 8 (G2), where two of the notes in a vocal melisma could have been beamed if white semiminims had been used. Surely it was obvious to Charpentier that he had written normal crotchets here, especially as a white one occurs in the same bar in the continuo line. Yet there is no attempt to emend the notation. Could he have been deliberately drawing attention to this part of the phrase, which, perhaps significantly, is a setting of the word 'Deus'? Or were the normal crotchets intended to provide some clue about how the melisma should be performed?

Another passage where Charpentier must have noticed that he was using a mixture of notation is in Ex.20.30 (from b.8). In bars 9 and 10, the first four (normal) crotchets are slurred in pairs. Could it be that if they had been shown as white and

54. See also the passage in normal notation on V, 8^v-9; the single instance of void notation occurs where beaming of a vocal line is possible. However, there are other instances in this passage where beaming would have been permissible had void crotchets been used.

thus beamed together, they would have implied something different to the performer? It seems unlikely. A survey of all the examples of void and normal crotchets in these signatures in the autographs reveals five occasions where slurs appear over pairs of white, beamed crotchets, and seven other instances involving pairs of normal crotchets. Thus Charpentier did not need to revert to normal crotchets in Ex.20.30 to show slurred pairs.⁵⁵

Despite an exhaustive survey, then, there appears no single, clear explanation for Charpentier's use of white notation in some places and normal notation in others. This study has certainly eliminated the possibility of a link with tempo; there is as much evidence to associate void notation with fast tempos as with slow tempos. Having surveyed all the evidence, we are finally bound to agree with Hitchcock. It seems likely that Charpentier generally regarded the two types of notation as interchangeable, his choice of one or the other probably varying according to whim.

55. Slurred pairs of void crotchets are found as follows: VIII, 4^v; XIII, 53; XVIII, 43^v; XXV, 40; XXVIII, 24. Slurs over pairs of normal crotchets occur as follows: VII, 64^v-65, 74; XX, 29; XXII, 1-1^v; XXIII, 49-49^v; XXIV, 11; XXVI, 51.

Chapter 21

Coloration

Like void notation, coloration was an element of Medieval and Renaissance notation which had survived into the seventeenth century.¹ It was used, for instance, by Frescobaldi, Froberger and later composers, among them Charpentier.² It is found in over half the volumes of the *Meslanges*, occurring in various types of sacred music and also in some secular pieces (see Table 21.1).³ Since coloration was by now obsolescent, we might expect to find it more often in Charpentier's earlier works than in his later ones. Certainly, most *cahiers* in which coloration appears are dated before c.1685 by Hitchcock, Cessac, Ranum and Lowe, with few exceptions.⁴ It was used in works intended for a range of performing establishments - the Jesuits, the Guise household, the Comédie-Française, the Dauphin and various convents - and cannot thus be associated with any specific group who were fond of this archaism.

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1. See Apel, *Notation*, especially pp.126-44, and Rastall, *Notation, passim*. See also the unsigned article, 'Mensural notation' in *The New Harvard Dictionary of Music*, ed. Randel, pp.485-7 (pp.486-7) and Geoffrey Chew's entry under 'Notation' in *NG*, xiii, 333-420 (pp.375-7).
 2. As will emerge, a number of instances can be found in Charpentier's copy of Beretta's *Missa Mirabiles*.
 3. It also occurs in H379, which survives only in *Motets mêlés de symphonie* (no.11).
 4. Four works - H355, H416 (both in *cahier* 58), H126 (*cahier* 59) and H474 (*cahier* [a]) - are dated later than this. The presence of coloration, however, may support Ranum's suggestion (*Vers une chronologie*, pp.21-2) that H474 was written more than a decade earlier than some commentators have suggested (1687); see Chapter 19, n.23.

Table 21.1

Location of coloration in Charpentier's autographs

Note: Some pages contain multiple 'patches' of coloration

H1	XIV, 36, 37 ^v , 41 ^v , 42
H12	I, 46 ^v , 47
H16	I, 12 ^v
H21	II, 91, 92
H92	I, 6 ^v
H98	IV, 21
H105	IV, 41
H112	IV, 60
H126	X, 13
H149	XIV, 2, 2 ^v , 3
H150	XIV, 5
H151	XIV, 6 ^v , 7, 7 ^v , 8, 10, 10 ^v
H157	I, 55, 56 ^v
H167	XVII, 21 ^v
H168	III, 62 ^v , 63
H185	XI, 46 ^v
H188	XX, 21 ^v
H189	XX, 58
H244	III, 136 ^v , 137
H250	IV, 134 ^v , 135
H282	I, 13 ^v
H312	XV, 49
H321	III, 9 ^v , 10-10 ^v
H327	XVIII, 53, 53 ^v , 54, 55 ^v , 56, 58 ^v
H328	XVIII, 60 ^v , 61, 61 ^v
H355	IX, 46 ^v , 47
H391	II, 9 ^v , 10, 13, 14
H401	IV, 101, 101 ^v , 107, 108, 108 ^v , 109
H402	XX, 13, 13 ^v , 14
H408	XX, 28
H409	XX, 39 ^v
H412	XXI, 42
H413	VI, 80
H416	IX, 53 ^v
H415	VII, 97
H426	I, 11
H474	XIII, 61
H481	XXI, 17 ^v , 21, 21 ^v
H481a	XXI, 32, 34
H495a	XVI, 54, 54 ^v

There are no instances in Charpentier's autographs where coloration appears in duple time, where it would normally create triplets. All passages of coloration have one of the following triple time signatures: $\text{♩}3/2$ (with void notation), $3/2$ (with normal notation), $3/2$ (with void notation), $\text{C}3/1$ (with void notation) and 3.⁵ Charpentier most often uses the device in the same way as his contemporaries: to indicate hemiola. All the examples involve at least the blackening of the continuo line. In a number of cases, coloration is restricted to this part. The tendency for it to feature particularly in the bass is undoubtedly connected with the vital role of the keyboard player in controlling the hemiola by changes in harmonic rhythm. Exx.21.1-7 illustrate the different contexts in which coloration indicates hemiola in works with the signatures $\text{♩}3/2$, $3/2$ and $\text{C}3/1$. In Exx.21.1-4, hemiola occurs in the continuo line alone: in Ex.21.1 (bb.3-4) the coloured semibreve is placed on the bar-line;⁶ in Ex.21.2 (bb.4-5), two coloured minims are tied across the bar;⁷ in Ex.21.3 (bb.2-3), two coloured minims are repeated on either side of the bar-line, the equivalent in $\text{C}3/1$ appearing in Ex.21.4 (bb.8-9).

On two occasions in Ex.21.5 (bb.4, 9), both continuo and vocal bass lines express

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5. Charpentier's use of void notation (i.e. white, flagged semiminims and *fusae*) is discussed in Chapter 20.
 6. This and subsequent footnotes cite additional instances not used as examples elsewhere in this survey. Other examples comparable with Ex.21.1 are located as follows: I, 6^v, 11; III, 9^v (first ex.), 63 (2 exx.); IV, 21, 41, 60 (second ex.); VI, 80; VII, 97; XIII, 61; XI, 46^v; XVIII, 58^v; XXI, 42.
 7. See also II, 9^v (2 exx.); X, 13; XXI, 17^v. In two instances the bars containing the hemiola are on different systems: III, 10; XIV, 37^v (see Ex.21.19).

the hemiola by coloration.⁸ Another feature of this example is the missing bar-line. This omission tends to occur where Charpentier uses coloration to show hemiola in most or all parts simultaneously, as in the upper system of Ex.21.6 (b.10).⁹ However, the presence of a bar-line in the same context in the lower system here (bb.13-14) suggests that its inclusion or omission was of no great significance.¹⁰

As suggested by Ex.21.3, shorter blackened notes are often substituted for the coloured semibreve. In Ex.21.7 (b.4) they are used in the upper parts as well as in the vocal bass (which uses the clef F3 and essentially doubles the continuo).¹¹ In Ex.21.8 (bb.2, 6) smaller note values also appear in the continuo.¹²

In all these examples the blackened semibreve (or its equivalent) is worth two minims. However, where coloration appears in the time signature 3, as seen in

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8. See also IV, 101^v (2 exx.). Other instances where hemiola appears in both vocal and instrumental bass lines but where it is not shown in an identical manner are discussed or listed in due course.
 9. Other examples include I, 55 (2 exx.); II, 13 (first ex.); IV, 60 (first ex.), 108^v, 109; IX, 47 (2 exx.).
 10. Bar-lines are also maintained in the second instance of coloration on III, 9^v, where three blackened semibreves appear simultaneously in upper G1 and continuo lines.
 11. Smaller values are substituted in one or more parts (other than the continuo) in the following examples: I, 56^v; II, 13 (second ex.), 91; III, 136^v (2 exx.), 137 (2 exx.); IV, 135 (2 exx.); IX, 53^v; XIV, 41^v; XVIII, 61^v; XX, 13^v (2 exx.); XX, 14; XXI, 21^v. See also *Motets mêlés de symphonie*, p.47.
 12. See also Ex.21.23 (both exx.), Ex 21.27a (bb.3-4, 6-7, 12-13) and XVIII, 55^v, system 3. In the first bar of the latter, the coloration in the vocal bass line is an error; Charpentier began writing the continuo part on the wrong line.

Exx.21.9-11, the coloured semibreve is worth two ordinary semiminims (crotchets).

In theory, the 'crotchets' in bars 14-15 of Ex.21.9a could actually be coloured minims, in which case the coloured semibreve would relate to them in the orthodox way; thus bars 9-16 of Ex.21.9a could be interpreted as shown in Ex.21.9b.

However, the relationship between the coloured passage and the preceding bars is unsatisfactory, involving as it does a doubling of the bar length. It seems more likely that Charpentier and his contemporaries simply used the coloured semibreve in place of a coloured minim in this time signature; the latter would look identical to an ordinary semiminim and therefore be potentially confusing.

These queries aside, examples of hemiola expressed by coloration in passages with the time signature 3 are of the same kind as those presented earlier: three coloured semibreves in the continuo line alone (Ex.21.9a);¹³ hemiola in vocal and instrumental bass lines only, with some smaller note values (still blackened) in the vocal part (Ex.21.10, bb.6-7, 14-15);¹⁴ hemiola in some or all parts in addition to the bass part(s), involving both blackened semibreves and smaller note values and lacking a bar-line (Ex.21.11, bb.1, 6, 11, 22).¹⁵

While the foregoing examples have been straightforward, other instances where coloration is used to express hemiola require further discussion. As suggested, there

13. See also IV, 108; XIV, 6^v, 7.

14. See also XVIII, 55^v (system 4), 56.


15. See also XVIII, 53^v (system 1), 54, 56 (system 3).

are places where coloration indicates hemiola in two different ways in close proximity. A further example can be seen in Ex.21.12 where, on a repeat of the same figure (in different parts), the hemiola is shown differently: the first time it appears in the second *dessus* part (system 2, bb.3-4), where coloured minims are tied over the bar-line; the second time, a coloured semibreve falls on the bar-line in the equivalent place in the upper *dessus* part (system 3, bb.2-3).¹⁶

Elsewhere, the hemiola is shown in different ways simultaneously.¹⁷ In Ex.21.13 (bb.6-7), for instance, the continuo part has the appearance of that in Ex.21.1, the coloration in the lower three voices and first instrumental *dessus* is comparable with that in Ex.21.2, while the hemiola in the vocal *dessus* is written in white notes.

There is no obvious reason why the C1 line is not coloured along with all the other vocal parts when its rhythm is identical. Another place where this melange of coloration and normal notation is apparently inexplicable is in Ex.21.14 (system 1, bb.12-13; system 2, bb.8-9). In both instances, one of the instrumental *dessus* has three white semibreves while the other has three coloured ones which match those in

16. The function of the coloration in the continuo line here is discussed later.

17. See also the following examples. XV, 49: in the continuo line, the middle note of the hemiola is shown as a coloured semibreve; in the vocal bass line (identical in pitch to the continuo line), two coloured minims are tied across the bar. X, 13: the two vocal parts have tied coloured minims across the bar while in the continuo line the coloured minims are not tied; it is possible that the missing tie was an oversight. XVIII, 53^v (system 2): the middle note of the hemiola on the second system is shown by a coloured semibreve in the upper G1 line and by what could be either tied coloured minims or tied crotchets in the vocal bass and continuo parts. XIV, 6^v and 7: the two hemiola passages each comprise three coloured semibreves in the continuo part and the following notation in an upper part: 

two other lines. Since this combination occurs twice, it seems probable that it was deliberate rather than accidental, though the reason remains a mystery.¹⁸

There are also a few places where a vocal bass line and continuo bass line are near-identical, though the latter is blackened while the former is not; this occurs in Ex.21.15 (bb.8-9) and Ex.21.16 (bb.5-6).¹⁹ That Charpentier did not consider it out of the question to colour a vocal line in such a context is seen a few pages on from the latter example: at the second instance of coloration in Ex.21.17 (bb.9-10) both continuo and vocal bass lines are coloured. This may simply be a further example of inconsistency on Charpentier's part. Alternatively, it may be possible to link the difference between Ex.21.16 and Ex.21.17 with word underlay. In the former example, the syllable '-ra' falls in all the vocal parts at the same time; if the vocal bass line had copied the continuo line, its syllable could not have been aligned with the others. In Ex.21.17, however, the vocal bass has a different text from the other voice parts, and so placing its syllable on the bar-line does not affect the neatness of the score as a whole. This may also explain the reason for the different methods of indicating hemiola in the bass lines of Ex.21.15 and on XV, 49 (cited in note 17): here too it could be argued that Charpentier's combination of methods is an attempt to maintain a uniform underlay of the text. On the other hand, as the second patch of coloration in Ex.21.12 demonstrates (where the syllable '-rum' is physically divided

18. Two instances where normal and coloured notation are used simultaneously in different but rhythmically identical parts occur in Charpentier's score of Beretta's *Missa Mirabiles* (see ff.16^v, 42^v).

19. See also IV, 108.

by the bar-line), Charpentier was not always so concerned about this.

Elsewhere, failure to colour a vocal bass line, despite its similarity to a coloured continuo line, could be a deliberate method of restricting the hemiola to the instrumental bass only. This appears to be the case in Ex.21.18 (bb.1-2). Here, the coloration in the instrumental bass shows hemiola, while the underlay in the vocal line, with the change of syllable on the first beat of the second bar and slur on to the second beat, surely suggests the normal pattern of accents (accented beats shown in bold and underlined):

normal accents:	<u>1</u> 2 3		<u>1</u> 2 3		<u>1</u>
C3/1 vocal rhythm:	□ ○		○ □		□
	ex		fa - vil -		la
	■		● ●		□
hemiola / <i>Bc</i> :	<u>1</u> 2 <u>3</u>		1 <u>2</u> 3		<u>1</u>

There could be a similar explanation for why the vocal bass is not coloured along with the continuo line at the second patch of coloration in Ex.21.19: the natural accents of the text go contrary to the hemiola in the continuo line:

normal accents:	<u>1</u> 2 3		<u>1</u> 2 3		<u>1</u>
	d d d		d d.		d.
3/2 vocal rhythm:	so - lus		al - tis -		si - mus
	●		● ●		○.
hemiola / <i>Bc</i> :	<u>1</u> 2 <u>3</u>		1 <u>2</u> 3		<u>1</u>

There are numerous occasions, then, where coloration does not occur in all parts simultaneously. Especially striking are examples where a single part is shown in normal notation while all others are coloured. Blackening of the second *dessus* line in Ex.21.20 (bb.10, 17) would serve no useful purpose; it would disguise the fact that the part maintains the usual pattern of accents despite the doubling in length of the bar and the hemiola in all other parts:²⁰

normal accents:	<u>1</u>	2	3	<u>1</u>	2	3	<u>1</u>
	o		d	o	—	d	o·
♩3/2 <i>second dessus:</i>	in		ab -	by	-	-	sum
	in		pro -	fun	-	-	dum
	•		•		•		o·
other voices:	in		ab	-	by	-	sum
	in		pro	-	fun	-	dum



In Ex.21.21 (bb.5-6), the lack of text precludes us from making the same argument, though Charpentier may have left one part in normal notation because he wanted it to retain the normal accents, regardless of the hemiola in the two other parts.²¹ In another instrumental example (Ex.21.22), the coloration of the *second dessus* part for half a bar (b.4) is puzzling. One possibility is that the coloration is intended to divide the long bar into two, with accents (in this part) as follows:

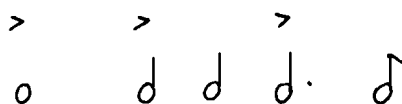
> >

o d d d· d

20. See also two examples on IX, 47.

21. See also XXI, 21^v.

Alternatively the figure  could be suggesting an accent on the third beat, just as the longer hemiola pattern  does elsewhere in the autographs:





Or perhaps Charpentier simply decided half-way through the bar that there was no point in continuing to blacken the notes.²²

A mixture of coloured and normal notation also occurs in the vocal bass line in bars 2-3 of Ex.21.17, where the voice has a rhythmic variant of the continuo bass line. In the vocal line a coloured semibreve is followed by a semibreve's worth of 'normal' notes (i.e. neither coloured nor void): dotted crotchet, quaver, two crotchets.


Charpentier then shows the last semibreve's worth of the group in void notation. Had he reverted to coloration at this point, the following, potentially misleading pattern would have resulted:



22. Charpentier also colours half a hemiola figure () on two occasions on XVII, 21^v (though not in a 'long' bar, as in Ex.21.22), and the reverse figure  appears in isolation on XIV, 3. It should be noted that numerous instances comparable with the latter (and a couple analogous with the former) occur in Charpentier's copy of Beretta's *Missa Mirabiles*.

White and coloured notes appear alongside each other in Ex.21.23 (penultimate bar).

In this instance, the pattern of the uncoloured notes in the upper *flûte* part

() gives rise to the hemiola pattern naturally, without requiring

Charpentier to employ coloration in this part too.

Finally where these hemiola examples are concerned, there is one instance where Charpentier seems to have made a mathematical error. The passage concerned is illustrated in Ex.21.24a (b.7). If we accept that a coloured semibreve in this signature is worth two minims, and that what look like crotchets and quavers are actually coloured minims and flagged semiminims, and that they are used alongside normal minims, the lower six parts in bar 7 can be transcribed without any problem (Ex.21.24b). However, to make the first *dessus* part fit, it is necessary to make some adjustment. At the start of this bar there is a dot. Since the dot is attached to a minim in the previous bar, it should be worth a crotchet. But if bar 7 is to 'add up', the dot must be read as a minim and subsequent notes as coloured minims and coloured flagged semiminims. It is possible that Charpentier simply intended the crotchet resulting from the dot to be read not as a crotchet but as a coloured minim, and thus worth two beats rather than one (Ex.21.24c). Alternatively, we may consider a second solution. It is possible that only the black semibreves are coloured and each worth two minims, as they would be if the signature was 3. If so, Charpentier's error is in the second instrumental *dessus*, with its six minims' worth of rests and notes. To transcribe this passage thus, the rests and notes here must be

read as crotchets (see [Ex.21.24d](#)); in fact, it could be argued that the physical appearance of the minims already suggests that Charpentier originally wrote them as crotchets. This reconstruction, however, might result in a rather rushed performance of the bar. From a subjective point of view, the former interpretation ([Ex.21.24c](#)) seems more in keeping with the character of both the music, with its expressive dissonance at this point, and the text of the whole piece, an impassioned prayer to the Virgin Mary.

The remaining examples of coloration are, at first sight, rather puzzling in that the device has no rhythmic significance. However, it becomes apparent that in these instances, the blackening is used to draw the continuo player's attention to some other, usually unexpected, feature. One instance bears some resemblance to what appears in many of the keyboard works of the previous century, as exemplified in the *Mulliner Book*.²³ In this collection of English keyboard pieces there are many instances where the *meane* (the middle part of three) or the *cantus firmus* is coloured in order to make it more distinct ([Ex.21.25](#)). [Ex.21.26](#) from the *Meslanges* is clearly comparable with such examples;²⁴ when the passage in coloured notes here (bb.4-7) is compared with the upper parts in the previous three bars, the function of the coloration becomes clear: to draw the continuo player's attention to a point of imitation which might otherwise have gone unnoticed. Although it is far-fetched to

23. *The Mulliner Book*, ed. Denis Stevens, *Musica Britannica*, 1 (London: Stainer and Bell, 1951), p.xiv.

24. This passage is also discussed in Sadler and Thompson, 'Marc-Antoine Charpentier and the Basse Continue', pp.22-3.

suggest that Charpentier knew the Mulliner Book and contemporary sources, it is feasible that the device was known to him and his contemporaries through other sources which have no longer survived. If so, the continuo player would have understood at a glance the reason for the coloured notes.

In other instances where there is no question of hemiola, there seems some link between the coloration of notes in the continuo line and the occurrence of specially colourful, or at least unexpected, harmonies. This is not restricted to isolated cases, but is seen on numerous occasions; Exx.21.27-29 are representative, and in each case transcriptions (in short score) illustrate the harmonies involved:²⁵

Ex.21.27 (H150)

In bars 19-24 and 31-3, the coloured bass notes coincide with a string of colourful harmonies created by suspensions and chromatic movement, intended to paint the text 'panem doloris'.²⁶

25. For other examples, see coloured bass notes or passages located as follows: I, 13^v, 47 (Ex.21.4, b.10); II, 92 (Ex.21.12, system 2, b.4; system 3, b.3); XIV, 2, 2^v, 3, 7^v, 8, 10^v; XVI, 54, 54^v.

26. In bb.3-4, 6-7 and 12-13 of Ex.21.27 the coloration is used to indicate hemiola as described earlier.

Ex.21.28 (H151)

The first blackened bass note (b.5) emphasizes an augmented triad; the second (b.7) draws attention to a 9/7 - 8/6 double suspension.²⁷

Ex.21.29 (H328)

The first two coloured notes in the continuo line (bb.9-10) accompany the dissonances produced by the vocal and bass recorder lines above (the latter - stave 3 - sounding an octave above written pitch): 7/6/[3] and [5]/[4]/[3]. The blackening of the minim *g* may warn of the diminished triad, or, more likely, simply be intended to retain the coloration for the rest of the bar.²⁸

Charpentier's use of coloration to highlight unusual harmonies may be compared with present-day performers' practice of circling potential danger spots. The same procedure appears to be evident in Ex.21.30, transcribed from what is probably an autograph manuscript of Carissimi's cantata *Bel tempo per me se n'andò*.²⁹ The simultaneous coloration in the bass line and striking harmony suggests that at least

27. This passage is also discussed in Sadler and Thompson, 'Marc-Antoine Charpentier and the Basse Continue', p.23.

28. That the latter may be the case is plausible given the precedent set in mensural notation, where groups of notes rather than individual ones are coloured, even though the coloration may not affect all the notes in a group.

29. See Carissimi, *Six Solo Cantatas*, ed. Rose, pp.21, 25. Details of sources and the original notation are given in Rose's Critical Commentary, pp.85-6. Coloration in the original is shown in Ex.21.30 in the conventional manner (r 7).

some of Charpentier's models came from his teacher.³⁰ It is interesting that most instances of this phenomenon in the *Meslanges* occur in works written not long after the composer's return from Italy: H149, H150, and H151, for instance, all appear in *cahiers* I-II. Thus the composer may have gone through a phase of experimenting with coloration in this way.

30. It seems unlikely that the coloration in this instance is connected with the rhythm of the bass line, since the same figure appears unblackened in the previous bar.

Appendix 1: Catalogue of Charpentier's autograph scores

Section A contains those works located in the *Meslanges autographes*; Section B contains those located elsewhere.

Each entry in Appendix 1 comprises the following:

- * 'H' number
- * Title, followed by (inc.) or (unf.) if the work is incomplete or unfinished
- * Location Section A: *cahier*, volume and page/folio numbers
 Section B: library shelf-mark and page/folio numbers
- * Any named singers (highest voices first), accompanied by an indication of the establishment to which they were attached (for further details see Chapter 1). The following abbreviations have been used:
 - G - Guise household
 - J - Jesuits
 - SC - Sainte-Chapelle
 - D - Dauphin
 - PR - Port Royal
 - AB - Abbaye-aux-Bois
- * Any named instrumentalists
- * Any annotation in the *Memoire* relating to destination¹
- * Any supplementary information relating to the above

The reader should bear in mind the following:

- * Titles of works and quotations from the *Memoire* appear here as described in the Preface.

1. For further details of this manuscript, see p.21

- * Elevation motets, *De profundis* and *Domine salvum* settings which form an integral part of Masses are listed with the Mass in question.

- * Apart from 'sets' of works numbered consecutively by Hitchcock and the pair of works H523/H329, links between separately catalogued works are not acknowledged here.

- * Performers' names are reproduced in the fullest form in which they appear in each score (where there are several equally 'full' versions, only one is normally given); spelling otherwise follows the conventions described in the Preface.

- * Since the performing forces at the Comédie-Française have not been considered in this study, the names of performers found in works intended for this establishment are not included.

Section A: Autograph scores located in the *Meslanges autographes*

Masses

H1 [Mass]

including H281 Domine salvum

cah. IV-V; XIV, 34-47

H2 Messe pour les trépassés à 8

including H234 [Elévation]

cah. 3; I, 18-26

H3 Messe à 8 voix et 8 violons et flûtes

including H236 Elévation and H283 ...Domine salvum de la messe à 8

cah. VI-VIII; XV, 6-40

H4 Messe à quatre choeurs

including H285 [Domine salvum]

cah. XII-XIV; XVI, 1-35

H5 Messe pour le Port Royal

cah. LI; XXII, 78-83^v

H6 Messe à 4 voix, 4 vi[ol]ons, 2 flûtes, et 2 hautbois p[ou]r M^r Mauroy

including H299 Domine salvum

cah. 60-1; X, 23-51

H7 Messe des morts à 4 voix

including H213 De profundis and H263 Elévation

cah. LXIII; XXIV, 26-32

H7a [untitled] (inc.)

including H213a De profundis

cah. [b]; XXVII, 41-44

H8 Messe pour le samedi de Pâques à 4 voix

cah. 63; V, 6^v-8^v

H9 Messe de minuit à 4 voix, fl[ûtes] et violons, pour Noël

cah. LXVI; XXV, 62-77

H10 Messe des morts à 4 voix et symphonie

including H269 A l'élévation de la s[ain]te hostie

cah. LXVIII; XXVI, 1-24

J: M^r Dun

H11 Assumpta est Maria[:] Missa sex vocibus cum simphonia
including H303 Domine salvum
cah. LXXIV; XXVII, 1-15^v
SC: M^r Dangoul, M^r Molaret, M^r Royer

Sequences

H12 Prose des morts ["Dies irae"]
cah. 5; I, 35-48^v

H13 Prose pour le jour de Pâques ["Victimae paschali laudes"]
cah. VIII; XV, 47-48

H14 Prose du S[ain]t Sacrement ["Lauda Sion Salvatorem"]
cah. 21; III, 73^v-79

H15 Stabat Mater pour des religieuses ["Stabat mater dolorosa"]
cah. [a]; XIII, 65

Antiphons

H16 [Antienne]
cah. 2; I, 12^v

H17 Autre [antienne]
cah. 2; I, 12^v-13

H18 Salve Regina
cah. 5; I, 49-50^v

H19 Ave Regina coelorum
cah. 5; I, 50^v-52
G: M^{elles} B et T.

These singers are most likely to be Magdelon and Thorin (Isabelle).²

H20 Sub tuum praesidium
cah. 8; I, 80-81

H21 Alma Redem[ptoris mater]
cah. 16; II, 90^v-92

2. See Ranum, 'A sweet servitude', p.358, n.11.

- H22 Ave Regina
cah. 16; II, 93-95
- H23 Salve Regina à trois voix pareilles
cah. 16; II, 95-98^v
- H23a Prélude pour Salve Regina à 3
cah. 22; III, 100
- H24 Salve Regina à trois chœurs
cah. 17; III, 1-7
- H25 Antiphona in honorem Beatae Virginis a redemptione captivorum
cah. 22; III, 97^v-99
- H26 [Antienne]
cah. 25; IV, 8-11
- H27 Salve Regina des Jésuites
cah. 26; IV, 40
The title is not in Charpentier's hand.
- H28 Antiphona sine organo ad Virginem
cah. XXXIII; XXVIII, 50^v-51
- H29 Antiphona in honorem beate Genovefae / voce sola
cah. 45; VII, 53^v-54
- H30 [Antienne]
cah. 54; VIII, 39^v-40
- H31 Regina coeli voce sola cum [?flauti]
cah. 54; VIII, 47-48
- H32 Antienne à la Vierge à 2 dessus
cah. LVIII; XXIII, 36-36^v
- (H33-5) [Antiphon cycle for vespers of a confessor not pontiff]
cah. LXI; XXV, 10-13
- H33 Première antienne pour les vêpres d'un confesseur non pontife
- H34 Troisième antienne pour les vêpres d'un confesseur non pontife
- H35 Cinquième antienne pour les vêpres d'un confesseur non pontife
- J: M^r Favalli, M^r Tomasso, M^r Bluquet (H33)

(H36-43) Salut de la veille des O et les 7 O suivant le romain
cah. 64; V, 24^v-30^v

H36 Salut pour la veille des O

H37 Premier O

H38 Second O

H39 Troisième O

H40 Quatr[ièm]e O

H41 Cinquième O

H42 Sixième O

H43 Septième O

J: M^r Chopelet (H42)

(H44-7) [Marian antiphon cycle for the Church year]

cah. 66; V, 36-44

H44 Antienne à la Vierge depuis les vêpres du samedi de devant le premier dimanche de l'Avant jusqu'aux complies du jour de la Purification inclusivement / Alma Redemptoris à quatre voix et deux vi[ol]ons

H45 Antienne à la Vierge depuis les vêpres du lendemain de la Purification jusqu'aux vêpres du Jeudi saint exclusivement / Ave regina coelorum à 4 voix et deux dessus de violon

H46 Antienne à la Vierge depuis les complies du Samedi saint jusqu'à none inclusivement du premier samedi d'après la Pentecôte / Regina coeli à quatre voix et 2 dessus de vi[ol]on

H47 Antienne à la Vierge depuis les vêpres de la veille de la Trinité jusqu'à none du samedi devant le premier dimanche de l'Avant / Salve regina à 4 voix et 2 vi[ol]ons.

H48 Antienne à la Vierge pour toutes les saisons de l'année / Inviolata reformé

cah. 66; V, 61^v-63

H49 Antienne à 3 v[oi]x p[ar] areilles pour la veille des O

cah. LXX; XXVI, 50^v-51

(H50-2) Antiennes pour les vêpres de l'Assomption de la Vierge

cah. [d]; XXVIII, 3-7

H50 Après Dixit Dominus

H51 Pour les mêmes vêpres / Antienne après Laetatus sum

H52 Antienne pour les mêmes vêpres après Lauda Jerusalem D[omi]num

Hymns

H53 Jesu corona Virginum[:] hymne au Commun des vierges à deux dessus
et une flûte

cah. 2; I, 9-10

H54 Hymne du S[ain]t Esprit à 3 voix pareilles avec symphonie et choeur si
l'on veut

cah. VI; XV, 4^v-5^v

(H55-7) In S[anc]tum Nicasium Rothomagensem Archiepiscopum et Martyrem

cah. IX; XV, 55^v-56

H55 Hymnus ad Vesperas

H56 Hymnus in eundem at Matutinem

H57 In eundum ad Laudes

H58 Pange lingua

cah. 16; II, 89-90^v

H59 Gaudia Virginis Mariae

cah. 16; II, 100^v-102^v

H60 Hymne pour toutes les fêtes de la Vierge

cah. 20-21; III, 68^v-73

H61 Pour un reposoir / Pange lingua

cah. XXX-XXXI; XVIII, 34-36

H62 Pange lingua pour des religieuses / Pour le Port Royal

cah. XXXI; XVIII, 36

H63 [Hymn to the Virgin]

cah. 32; IV, 136^v-138

H64 Hymne du S[ain]t Sacrem[en]t

cah. LIV; XXII, 84-86^v

J: M^r Dun, M^r Lecuyer

H65 Ave maris stella

cah. LIV; XXII, 91^v-94

H66 Hymne du S[ain]t Esprit / Veni Creator (inc.)

cah. LV; XXIII, 9^v-13^v

H67 Ave maris stella
cah. 56; IX, 28-29
J: Amiot, Cochet, Lecuyer, Guenet, Dhun

H68 Pange lingua à 4 pour le Jeudi s[ain]t
cah. [LVII]; XXIII, 26

H69 Veni Creator pour un dessus seul au catéchisme
cah. [LVII]; XXIII, 26^v

H70 Veni Creator Spiritus pour un dessus seul pour le catéchisme
cah. [LVII]; XXIII, 26^v

H71 Iste Confessor
cah. LXII; XXIV, 23^v-24

Magnificat settings

H72 [Magnificat]
cah. II; XIV, 11-14^v

H73 [Magnificat]
cah. VIII; XV, 42-46

H74 Magnificat à 8 voix et 8 instruments
cah. 33; XI, 4^v-15
J: M^r Dun

H75 Magnificat à 3 dessus
cah. 41; VI, 62-65^v
G: M^{elle} Brion, M^{elle} Thorin, M^{elle} G^d M.^{on}

H76 Canticum B.V.M.
cah. 54; VIII, 34-36

H76a Prélude pour le p[remie]r Magnificat à 4 voix sans instruments
cah. 63; V, 15^v

H77 [Magnificat]
cah. 55; IX, 9^v-17
J: Bluquet

H78 Magnificat
cah. 57; IX, 37^v-42

H79 Troisième Magnificat à 4 voix avec instr[uments]
cah. LXII; XXIV, 14-23
J: M^r Boutlou, Solé, Desvoyes, M^r Hard, M^r Dun, [undecipherable]³

H80 [Magnificat]
cah. [c]; XXIV, 47-51

H81 Magnificat pour le P[ort] R[oyal]
cah. [d]; XXVIII, 15-18, 20-22
PR: M^{lle} du Fr, M^e S^{te} Ag, M^e de S^t Ber
Annotations for revision give the names Dun and Beup (J).

Litany of Loreto settings

H82 Litanies de la Vierge à 3 v[oix] p[areilles]
cah. 33; XI, 1-4

H83 Litanies de la Vierge à 6 voix et deux dessus de violes
cah. 41-42; VI, 67-76^v
G: M^{elle} Brion, M Tal, Isab/M^{elle} Thorin, G^r M, Charp, Boss, Beup, Carlié

H84 Litanies de la Vierge à 3 v[oix] pareilles avec instr[uments]
cah. LIV; XXII, 88^v-91

H85 Litanies de la Vierge
cah. LVIII; XXIII, 30-34^v

H86 Litanies de la Vierge à deux dessus et une basse chantante
cah. LXI; XXV, 2-3^v

H87 Litanies de la Vierge à 4 voix
cah. LXII; XXIV, 1-3^v

H88 Litanies de la Vierge à 4 voix
cah. LXII; XXIV, 7-10

H89 Litanies de la Vierge
cah. LXV; XXV, 45-47

H90 Courtes Litanies de la Vierge à 4 voix
cah. 66; V, 59-60

3. See Chapter 1, n.10.

Tenebrae Lessons and Responsories

H91 Leçon de ténèbres
cah. 1; I, 1-5

H92 Autre leçon de ténèbres / Troisième du Mercredi s[ain]t
cah. 1; I, 5-6^v

H93 Autre leçon de ténèbres / 3^e du Jeudi s[ain]t
cah. 1; I, 6^v-8

H94 Autre Jerusalem pour les leçons de ténèbres à 2 voix / pour la s[econ]de
du Jeudi s[ain]t
cah. 2; I, 16-17

H95 [Third lesson of Good Friday]
cah. 6; I, 59^v-62
G: M^{elle} Mag, M^{elle} Marg

(H96-110) Les neuf leçons de ténèbres
cah. 26-28; IV, 13-39, 41-58^v

H96 Première leçon du Mercredi s[ain]t

H97 Seconde leçon du Mercredi [saint]

H98 Troisième leçon du Mercredi [saint]

H99 Lettres hébraïques de la p[remiè]re leçon de ténèbres du Vendredi saint

H99a Première lettre

H99b Seconde lettre

H99c Troisième lettre

H100 Ritornelles pour la p[remiè]re leçon de ténèbres du Vendredi s[ain]t

H100a Prélude devant De lamentatione pour le Jeudi et le Vendredi
saint

H100b Misericordiae D[omi]ni tacet / [Ritornelle après] miserationes
ejus

H100c Les violes / Novi diluculo tacet / [Ritornelle après] fides tua

H101 Prélude pour la p[remiè]re leçon de ténèbres du Mercredi saint

H102 P[remiè]re leçon de ténèbres du Jeudi saint

H103 Seconde leçon du Jeudi [saint]

H104 Troisième leçon du Jeudi [saint]

H105 P[remiè]re leçon du Vendredi s[ain]t

H106 Seconde leçon du Vendredi saint

H107 Seconde leçon du Jeudi saint à voix seule

H108 Troisième leçon du Mercredi [saint] à trois parties

H109 Troisième leçon du Jeudi s[ain]t à 3 voix

H110 Troisième leçon du Vendredi saint
AB: Camilla (H105); M^e S^{te} Caecile, M^e Camille, M^e Desnots (H109); M^e S^{te} Caecille, Camille (H110).

(H111-119) Les neuf répons de chaque jour / Les neuf répons du Mercredi s[ain]t
cah. 28-29; IV, 58^v-69^v

H111 Premier répons après la première leçon du premier nocturne
H112 Second répons après la seconde leçon du premier nocturne
H113 Troisième répons après la troisième leçon du p[remie]r nocturne
H114 Quatrième répons après la première leçon du second nocturne
H115 Cinquième répons après la s[econ]de leçon du s[econ]d nocturne
H116 Sixième répons après la troisième leçon du s[econ]d nocturne
H117 Septième répons après la première leçon du troisième nocturne
H118 Huitième répons après la seconde leçon du troisième nocturne
H119 Neuvième répons après la troisième leçon du troisième nocturne du
Mercredi s[ain]t

(H120-2) [Leçons de ténèbres]

cah. LV; XXIII, 1-8^v

H120 P[remie]re leçon de ténèbres du Mercredi s[ain]t pour une basse
H121 P[remie]re leçon de ténèbre[s] du Jeudi s[ain]t pour une basse
H122 Première leçon de ténèbres du Vendredi saint pour une basse

(H123-5) [Leçons de ténèbres]

cah. [LVII]; XXIII, 14-25

H123 Troisième leçon de ténèbres du Mercredi saint pour une basse taille avec
2 flûtes et deux vi[ol]ons
H124 Troisième leçon de ténèbres du Jeudi saint pour une basse taille avec 2
fl[ûte]s et 2 vi[ol]ons
H125 Troisième leçon de ténèbres du Vendredi s[ain]t pour une basse taille
avec 2 flûtes et deux vi[ol]ons

J: M^r Beaupuy (all three *leçons*)

(H126-34) [Répons de ténèbres]

cah. 59; X, 13-20^v

H126 ... Second répons après la seconde leçon du p[remie]r nocturne du
Mercredi s[ain]t
H127 P[remie]r répons après la p[remie]re leçon du s[econ]d nocturne du
Mercredi s[ain]t
H128 ... Second répons après la seconde leçon du p[remie]r noct[urne] du
Jeudi saint
H129 Second répons après la seconde leçon du second nocturne du Jeudi
s[ain]t
H130 ... Second répons après la seconde leçon du premier noct[urne] de [*sic*]
Vendredi s[ain]t

- H131 Troisième répons après la 3^e leçon du s[econ]d noct[urne] du Vendredi s[ain]t
- H132 Troisième répons après la 3^e leçon du second nocturne du Mercredi s[ain]t
- H133 P[remie]r répons après la p[remièr]e leçon du s[econ]d noct[urne] du Jeudi saint
- H134 Second répons après la seconde leçon du second nocturne du Vendredi s[ain]t
- J: M^r Dun (H129, H132); M^r Ribon (H131); M^r Beaupuy (H133); M^r Bluquet (H134)

(H135-7) [Leçons de ténèbres]

cah. LX; XXIII, 41-52^v

- H135 Troisième leçon de ténèbres du Mercredi saint
- H136 Troisième leçon de ténèbres du Jeudi saint
- H137 Troisième leçon de ténèbres du Vendredi s[ain]t

(H138-40) [Leçons de ténèbres]

cah. 63; V, 11-14^v

- H138 Seconde leçon de ténèbres du Mercredi s[ain]t
- H139 Seconde leçon de ténèbres du Jeudi s[ain]t
- H140 Seconde leçon de ténèbres du Vendredi s[ain]t

(H141-3) [Leçons de ténèbres]

cah. LXV; XXV, 39-44^v

- H141 Troisième leçon de ténèbres du Mercredi saint pour une basse
- H142 Troisième leçon de ténèbres du Jeudi s[ain]t pour une basse
- H143 Troisième leçon de ténèbres du Vendredi s[ain]t pour une basse

- H144 Répons après la première leçon de ténèbres du Jeudi s[ain]t pour une h[aute] t[aille] et 2 flûtes

cah. LXX; XXVI, 61-62

Te Deum

- H145 Te Deum à 8 voix avec fl[ûtes] et violons

cah. X; XV, 66-86

- H145a Prélude pour le Te Deum à 8, copié dans le cahier où est le Te Deum

cah. XXIV; XVII, 52-52^v

- H146 Te Deum

cah. 62; X, 73^v-85

J: M^r Beaupuy

H147 Te Deum à quatre voix
cah. 64; V, 18-21^v
The title is preceded by '5^{eme}' (added later).

H148 Te Deum à quatre voix
cah. 74; XII, 23-28
The title is preceded by '6^{eme}' (added later).

Psalms

H149 [Psalm 112]
cah. I; XIV, 1-4

H150 [Psalm 126]
cah. I; XIV, 4^v-6

H151 Confitebor à 4 voix et 2 violons
cah. I-II; XIV, 6^v-11

H152 [Psalm 116]
cah. II; XIV, 14^v-16^v

H153 [Psalm 109]
cah. II-III; XIV, 17-23

H154 [Psalm 111]
cah. III-IV; XIV, 23-29

H155 [Psalm 131]
cah. IV; XIV, 29-33

H156 De profundis
cah. 4; I, 32^v-33

H157 Miserere à 2 dessus, 2 flûtes, et basse cont[inue]
cah. 6; I, 54-59^v
G: M^{elle} Magdelon, M^{elle} Margot

H158 Psalmus David 147
cah. VI; XV, 1-4

H159 [Psalm 116]
cah. 8; I, 78^v-80

- H160 Psalmus 2^{us} 6^{us} supra centesimum à 4 voix
cah. IX; XV, 53-55
 J: M^r Beaupuy, M^r Dun
- H160a Prélude pour Nisi Dominus à 4 voix sans instr[uments]
cah. 63; V, 17
- H161 Psalmus David vigesimus primus post centesimum
cah. IX; XV, 57-62^v
 J: M^r Beaupuy, M^r Dun
- H162 Exaudiat à 8 voix, flûtes et violons
cah. XI; XV, 87-102
 J: M^r Dun
- H163 Psal[mus] David VIII
cah. 12; II, 35^v-40
- H164 Prière pour le Roi
cah. 14-15; II, 71-76
- H165 Precatio pro Rege
cah. 15; II, 76^v-83
- H166 Precatio pro Filio Regis
cah. 15-16; II, 83-89
- H167 Quam dilecta[:] Psalm[us] Dav[id] octogesimus tertius
cah. XIX; XVII, 17^v-27
- H168 Psalmus David 5^{tus} [*recte* 2^{us}] in tempore belli pro Rege
cah. 20; III, 58-68
- H168a Prélude pour Quare fremuerunt gentes à 8 voix
cah. XXIII; XVII, 41-41^v
- H169 Psalmus David 125^{tus}
cah. 21-22; III, 80^v-92
- H170 Psalmus David centesimus trigesimus sextus[:] Super flumina
 Babylonis
cah. 22; III, 92^v-97
 Preceding the score (f.92): 'Prelude pour le Super flumina des demoiselles Pieches'

- H171 Super flumina / Psalmus 136 octo vocib[us] cum instr[umentis]
cah. 22-23; III, 108-115
- H171a Prélude pour Super flumina
cah. XXIV; XVII, 53^v
- H172 Psalmus 3^{us}
cah. 24; III, 130^v-135^v
- H173 Miserere à deux dessus, une haute-contre et basse continue
cah. 25; IV, 1-7^v
- H174 [Psalm 41]
cah. XXV; XIX, 1-9
 In the right-hand margin of f.3, Charpentier writes 'Pieches'.
- H175 [Psalm 1]
cah. XXVI; XIX, 10-16
- H176 [Psalm 97]
cah. XXVII; XIX, 18-30
- H177 [Psalm 148]
cah. XXVIII; XIX, 32-40
- H178 Psalmus Davidis centesimus vigesimus septimus
cah. XXX; XVIII, 29^v-33^v
- H179 Psalmus David septuagesimus quintus
cah. XXXI; XVIII, 46^v-52^v
- H180 Exaudiat pour le roi à 4
cah. 33; XI, 15^v-20
Memoire (f.3): 'Exaudiat pour Versailles'
- H180a P[remie]r prélude pour l'Exaudiat à 4 voix sans instr[uments:] D la re
 sol à 2 vi[ol]ons
cah. 63; V, 8^v
- H180b S[econ]d prélude à 4 vi[ol]ons pour le même Exaudiat
cah. 63; V, 9
- H181 Psalmus David octogesimus quartus
cah. XXXIII; XXVIII, 44-49

- H182 Psalmus David centesimus sexdecimus sine organo
cah. XXXIII; XXVIII, 49^v-50^v
- H183 Psalm[us] David 107
cah. 34; XI, 37-40
- H184 Psalmus David 5^{tus} [*recte* 2^{dus}]
cah. XXXV; XX, 4-10^v
- H185 Psalmus David nonagesimus primus
cah. 35; XI, 42-48^v
- H186 Psalmus David octogesimus tertius
cah. 35; XI, 49-56
- H187 Psalmus 86
cah. 37; XI, 84^v-86^v
- H188 Psalmus 62
cah. XXXVI; XX, 18-23
- H189 De profundis
cah. XXXVIII-XXXIX; XX, 48^v-63
- H190 Psalmus 109^{us}[:] Dixit D[omi]nus 8 vocibus et totidem instr[umentis]
cah. 39; VI, 21-34
J: M^r Beaupuy, M^r Dun
- H191 Psalmus 147
cah. 40; VI, 37-46^v
- H192 [Psalm 46]
cah. 40; VI, 47-52
- H193 Psalm[us] David 50^{mus} / Miserere des Jésuites
cah. [43b]; VII, 1-18
Original singers, G: Brion, Tal, Isab., G^r M, Charp, Boss., Joly, Carlié; Beaup may be indicated in error.⁴
Revised version, J: Beaupuy, Dun, 'moy icy' (i.e. Charpentier himself)
The second part of the title was added to the first, probably when the revisions were made.

4. See Chapter 9, n.5.

- H193a Prélude pour le Miserere à 6 et instr[uments]
cah. LVIII; XXIII, 27^v
- H194 Psalmus David nonagesimus 9^{nus}
cah. XLVI; XXI, 97^v-103
- H195 Bonum est confiteri D[omi]no / Psal[mus] David 91^{us}
cah. L; XXII, 55-69
 G: Br., Guy, Isab, Tal, G^r M, Anth, Boss, Carl., Beup
- H196 Psalm[us] David 12^{us}
cah. LI; XXII, 72-76^v
 D: Magd, Marg., Frizon
- H197 Psalmus David 109^{us}
cah. 54; VIII, 32-33^v
- H197a Prélude p[ou]r le premier Dixit Dominus en petit en G re sol bémol
cah. 63; V, 15
- H198 Psalmus David 4^{us}
cah. 54; VIII, 36-39
- H199 Psalmus David Centesim[us] Undecimus
cah. 54; VIII, 40-43^v
 J: Dun, M^r L[']Ecuyer
- H199a Prélude pour le premier Beatus vir à 4 voix sans instr[uments]
cah. 63; V, 15
- H200 Psaume 110^e[:] Confitebor
cah. 54; VIII, 43^v-46^v
 J: L[']Escuyer
- H200a Prélude pour le p[remie]r Confitebor à 4 voix sans instr[uments]
cah. 63; V, 15^v
- H201 Psalm[us] David 34^{us}
cah. 55; IX, 1-3
 D: M^{lle}agd, M^{lle}arg, M^r Frizon, M^r Basteron
- H202 Dixit D[omi]nus[:] Psalm[us] David 109^{us}
cah. 55; IX, 4-9^v

- H202a Dixit D[omi]nus[:] Psalm[us] David 109 / Prélude (unf.)
cah. 55; IX, 3^v
- H203 Psalmus supra centesimum duodecimus
cah. 56; IX, 25-28
- H203a Prélude pour Laudate pueri Dominum à 4 voix sans instr[uments] en G
 re sol nat[urel]
cah. 63; V, 16
- H204 Psaume 109
cah. 57; IX, 31^v-36^v
- H205 Gloria Patri pour le De profundis en C sol ut b[é]mol à quatre voix, 4
 vi[ol]ons et flûtes
cah. 57; IX, 43
- H206 Psal[mus] David 5^{tus} post septuagesimum
cah. 59; X, 1-7
 J: M^r Dun
 Instrumentalists: M^r Marchand pere, M^r Converset (last three letters unclear)
- H207 Psalmus Davidis post octogesimum septimus
cah. 59; X, 7^v-12^v
 J: M^r Dun
- H208 Psalmus undecimus Davidis post centesimum[:] Beatus vir qui timet
 Dominum 4 vocib[us] cum symph[onia]
cah. 61; X, 53-62^v
 J: Beaupuy, M^r Dun
- H209 Psalm[us] David 115^{us}
cah. LXI; XXV, 4-7
 J: Beaupuy, Dun
- H209a Prélude pour Credidi à 4 voix sans instruments [en] C sol ut
cah. 63; V, 17
- H210 Lauda Jerusalem[:] Psalmus David 147^{us}
cah. LXI; XXV, 7-10
- H211 Psalmus Davidis vigesimus nonus super centesimum / De profundis à
 quatre voix
cah. LXII; XXIV, 3^v-6^v
 J: M^r Hard.

- H212 Psalmus David 129^{us} quatuor vocibus
cah. LXII; XXIV, 10-13^v
- H213 See entry for H7.
- H213a See entry for H7a.
- H214 Psalmus Davidis decimus sextus post centesimum
cah. LXIII; XXIV, 41^v-42^v
- H215 Psalmus David 67^{us}
cah. LXIV; XXV, 20-23^v
- H216 Psal[mus] Davidis CXXI^{us}
cah. LXIV; XXV, 26-30^v
- H217 Psalmus 123^{us}
cah. LXIV; XXV, 30^v-34
- H218 Psalmus David 45^{us}
cah. LXIV; XXV, 34-38
- H219 Miserere[: Psalmus] 50 à 4 voix et 4 instr[uments]
cah. LXV; XXV, 47^v-59
- H220 Psalmus David 110^{us} à 4 voix
cah. 66; V, 44-48
J: Dun, Hardouin
- H221 Psal[mus] David 111^{us} à 4 voix
cah. 66; V, 48-52
J: Dun, Hard.
- H222 Court De profundis à 4 voix
cah. 66; V, 60^v-61
- H223 Laudate D[omi]num o[mn]es g[en]tes octo vocibus et totidem
instrumentis
cah. LXIX; XXVI, 25-32^v
- H224 Beatus vir qui timet D[omi]num 8 vocib[us] et totidem instr[umentis]
cah. LXIX; XXVI, 33-46^v

H225 Confitebor à 4 voix et instrumen[t]s
cah. LXX; XXVI, 53-60^v
J: Boulou, Des Voyes, M^r Hard, M^r Dun

H226 Dixit D[omi]nus pour le P[ort] Royal
cah. [d]; XXVIII, 10-12, 18, 19-20
PR: M^{elle} du Fr., M^e de S^{te} Ag, M^e de S^t Bern
Annotations adapting the work for male voices identify 'Dumont laine' and 'Dumont cadet' (?).⁵

H227 Laudate D[omi]num omnes g[en]tes pour le P[ort] R[oyal]
cah. [d]; XXVIII, 13-15
PR: M^{elle} du Fr., M^e de S^{te} Ag., M^e de S^t Bern.

H228 Psalm[us] David LXX[:] 3^e psalm [*sic*] du 1^{er} noct[urne] du Mercredi
saint
cah. 75; XII, 35-41
SC: Bersan, Beaulieu, M^r D'angoulême, M^r Terrier, M^r Molaret, M^r Royer, M^r
Antheaume

H229 Psalmus David 26^{us}[:] 3^e Psalme [*sic*] du 1^{er} nocturne du Jeudi s[ain]t
cah. 75; XII, 41^v-47
SC: Bersan, Bruslard, Beaulieu, D'angouleme, M^r Terrie, M^r Molaret, M^r Anteaume,
M^r Royer

H230 Psalmus David 15^{us}[:] 3^e Psaume du 1^{er} nocturne du Vendredi s[ain]t
cah. 75; XII, 47^v-55
SC: Bersan, M^r Terrier, Mons^r Dangoul, M^r Molaret, Mons^r Royer, M^r Anteaume

Elevation motets

H233 [Elévation]
cah. 2; I, 13^v-14

H234 See entry for H2.

H235 O sacrum convivium à 3 dess[us:] Elevatio
cah. 5; I, 52-53

H236 See entry for H3.

5. See p.6.

- H237 Elévation pour la paix
cah. 11-12; II, 33^v-35^v
- H237a Prélude en A mi la re pour O Bone Jesu à 3 voix pareilles pour la paix
cah. 22; III, 101
- H238 Elévation
cah. 12-13; II, 45-47
- H239 O sacrum à trois
cah. 17; III, 10^v-12
- H240 O sacrum p[ou]r trois religieuses
cah. 20; III, 57^v-58
- H241 Elevatio
cah. 21; III, 79^v-80
- H242 Ecce panis voce sola / Elévation
cah. 22; III, 102
- H243 Panis angelicus voce sola / Elévation
cah. 22; III, 103
- H244 Elévation à 2 dessus et une basse chantante
cah. 24; III, 135^v-137^v
- H245 Elévation
cah. 24; III, 138-9
At some stage, Charpentier added 'pour un dessus, deux violons et l[']orgüe' to the original title.
- H246 Elévation
cah. 24; III, 139^v-141
- H247 [Elévation]
cah. 24; III, 142
- H248 Elévation
cah. XXVI; XIX, 16-17^v
- H249 [Elévation]
cah. XXXI; XVIII, 52^v

- H250 Elevatio
cah. 32; IV, 134^v-136
- H251 Elévation à 5 sans dessus de violon
cah. XXXIX; XX, 63^v-67^v
- H252 Elévation
cah. 38-39; VI, 16^v-20^v
- H253 O amor[:] Elévation à 2 dessus et une basse chant[ante] ou pour une haute c[ontre,] t[aille] et basse chant[ante] en le transposant un ton plus haut
cah. 39; VI, 34^v-36
- H253a Prélude pour O amor à 3 vi[ol]ons
cah. LVIII; XXIII, 28
- H254 [Elévation]
cah. 40; VI, 55
- H255 [Elévation]
cah. 41; VI, 66-67
- H256 Elévation à 3 dessus
cah. XLII; XXI, 29^v-30
PR: M^{lle} du Fresnoy, M^e S^t Bernard, M^e S^{te} Agathe
- H257 Elevatio
cah. XLIII; XXI, 48-48^v
- H258 Elevatio
cah. 50; VIII, 31
- H259 Elévation
cah. L; XXII, 69-69^v
- H260 Elevatio
cah. 56; IX, 23^v-25
J: M^r L'Escuyer
- H261 O salutaris à 3 dessus
cah. LX; XXIII, 56-57
- H262 O salutaris
cah. LXI; XXV, 13^v-14

- H263 See entry for H7.
- H264 Elévation au S[ain]t Sacrement
cah. LXIII; XXIV, 33-34
- H264a Elévation à 3 voix par[eilles]
cah. [b]; XXVII, 45-47
- H265 Elévation
cah. LXIII; XXIV, 43^v
- H266 [Elévation]
cah. 62; X, 72^v-73
- H267 Elévation
cah. 63; V, 5^v-6
- H268 Elévation à voix seule pour une taille
cah. LXVI; XXV, 79-80
- H269 See entry for H10.
- H270 Pour le S[ain]t Sacr[ement] à 3 v[oix] p[areilles]
cah. LXX; XXVI, 47-48
- H271 Pour le Saint Sacr[ement] à 3 v[oix] p[areilles]
cah. LXX; XXVI, 48-49
- H272 Elévation à 2 dessus et une basse
cah. LXX; XXVI, 49^v-50
- H273 Elévation
cah. 74; XII, 20
- H274 Elévation
cah. [d]; XXVIII, 7-9

Domine salvum motets

- H281 See entry for H1.
- H282 [Domine salvum]
cah. 2; I, 13^v

- H283 See entry for H3.
- H284 Domine salvum à 3 voix pareilles avec orgue
cah. VIII; XV, 51
- H285 See entry for H4.
- H286 Domine salvum
cah. 13; II, 47-48
- H287 Domine salvum
cah. 18-[19]; III, 31-32^v
- H288 Domine salvum pour trois religieuses
cah. [19]; III, 33-33^v
AB: M^e Camille, M^e S^t Caecile, M^e D'énos
- H289 [Domine salvum]
cah. XXVII; XIX, 30^v
Hitchcock writes (*Catalogue*, p.242) that this work was 'abandoned'; this does not appear to be true.
- H290 Domine salvum sine organo en C sol ut
cah. XXXIII; XXVIII, 51-51^v
- H291 [Domine salvum]
cah. [36]; XI, 58^{v(bis)}-61
- H292 [Domine salvum]
cah. XXXV; XX, 1-2
- H293 [Domine salvum]
cah. 40; VI, 52^v-53^v
- H294 Autre Domine [salvum]
cah. 40; VI, 53^v-54
- H295 [Domine salvum]
cah. XLIX; XXII, 47-48
- H296 [Domine salvum]
cah. 54; VIII, 48
- H297 Domine salvum pour un haut et un bas dessus
cah. 55; IX, 17

H298 [Domine salvum] (inc.)
cah. LVIII; XXIII, 40

H298a Prélude pour D[omi]ne salvum à 3 v[oix] par[eilles]
cah. LX; XXIII, 56

H299 See entry for H6.

H300 Domine salvum à 3 dessus
cah. 62; X, 86

H301 Domine salvum à 3 v[oix] p[areilles]
cah. LXIII; XXIV, 44

H302 Domine salvum à 3 v[oix] p[areilles]
cah. LXIII; XXIV, 45

H303 See entry for H11.

Occasional motets

H306 [For St. Bernard]
cah. 1-2; I, 8-9

H307 [For St. Augustine]
cah. 2; I, 10-10^v

H308 [For Easter]
cah. 2; I, 11^v-12

H309 Nativité de la Vierge
cah. 2; I, 14^v-15

H310 S^t François
cah. 1; I, 15-16

H311 Motet pour les trépassés à 8 / Plaintes des âmes du purgatoire
cah. 4; I, 27-32^v

H312 O filii à 3 voix pareilles
cah. VIII; XV, 48^v-50^v

H313 Pour la conception de la Vierge
cah. IX; XV, 56^v-57

- H314 In nativitatem D[omi]ni canticum
cah. IX; XV, 63-65
- H315 Pour S^{te} Anne
cah. [9]; II, 2
- H316 In circumcissione D[omi]ni
cah. 13; II, 57^v-59^v
- H317 Pour le jour de S^{te} Geneviève
cah. 13-14; II, 59^v-63^v
- H318 In festo purificationis
cah. 14; II, 67^v-70^v
- H319 Motet pour la Trinité
cah. 16; II, 98^v-100^v
- H320 Motet de S^t Louis (inc.)
cah. 17; III, 7^v
- H321 Motet de S^t Laurent
cah. 17; III, 9-10^v
- H322 Motet de la Vierge pour toutes ses fêtes
cah. [19]; III, 33^v-35
AB: M^e Camile, M^e S^{te} Caecile, M^e Dhénaut
- H323 In honorem Sancti Ludovici Regis Galliae canticum tribus vocibus cum
symphonia
cah. 22; III, 104-107
- H324 In nomine Jesu (inc.)
cah. 25; IV, 11
This fragment is completely covered by a paste-over.
- H325 Canticum Annae
cah. 30; IV, 89-95^v
- H326 Gratiarum actiones ex sacris codicibus excerptae pro restituta
serenissimi Galliarum Delphini salute
cah. 31-32; IV, 109^v-119
D: Magd, Marg, Friz

- H327 Motet pour toutes les fêtes de la Vierge
cah. XXXII; XVIII, 53-59
- H328 Supplicatio pro defunctis ad beatam Virginem
cah. XXXII; XVIII, 59^v-67
- H329 Pour un reposoir
 Preceded by H523, Pour un reposoir[:] Ouverture dès que la procession paraît
cah. XXXV-XXXVI; XX, 14-17^v
- H330 Gaudia beatæ Virginis Mariæ
cah. [36]-37; XI, 61-69
- H331 Luctus de morte augustissimæ Mariæ Theresiæ reginæ Gallia
cah. 38; VI, 1-6^v
Memoire (f.3^v): 'Motet pour le service de Marie-Therese reine de France'
- H332 In honorem Sancti Ludovici regis Gallia
cah. 38; VI, 7-11
- H333 Pro omnibus festis B.V.M.
cah. 41; VI, 56-62
- H334 Motet pour la Vierge
cah. XLIII; XXI, 48
- (H335-8) Quatour Anni Tempestates
cah. XLVI; XXI, 88-97^v (H335-8) // *cah.* LVIII; XXIII, 28 (H336a)
- H335 Ver
- H336 Aestas
- H336a Prélude pour l'été à 3 flutes
- H337 Autumnas
- H338 Hyems
- H339 Chant joyeux du temps de Pâques
cah. 44; VII, 25-34^v
 G: Brion, Talon, Gr M., Isabelle, Charp, Bossan, Joly, Carlier
- H340 Ad beatam Virginem canticum
cah. 47; VII, 86^v-90
- H342 S^{te} Thérèse
cah. [49]; VIII, 2-4

- H343 Magdalena lugens voce sola cum symphonia
cah. [49]; VIII, 4-6
- H344 In festo corporis Christi canticum
cah. XLIX; XXII, 42^v-47
M^r Sebret (performing group unknown)
Memoire (f.10): 'grand motet pour le reposoir de Versailles en presence du roy défunt'
- H345 Canticum Zachariae
cah. 50; VIII, 20^v-30
G: Guy, Bri, Tal, Isab, Gr M., Anth., Boss., Beaup., Carl
- H346 Pour le S[ain]t Sacrement[,] au reposoir
cah. LI; XXII, 70-71^v
- H347 In honorem S^u Benedicti
cah. LI; XXII, 77-78
- H348 Motet du S[ain]t Sacrement[,] pour un reposoir
cah. LIV; XXII, 86^v-88
- (H349-50) Pour la Passion de N[otre] S[eigneur]
cah. LV; XXIII, 8^v-9
- H349 P[remiè]re pause
- H350 Seconde pause
- H351 Pour le jour de la Passion de N[otre] S[eigneur] J[ésus] C[hrist]
cah. [LVII]; XXIII, 25^v-26
- H352 Second motet pour le catéchisme à la pause du milieu / à la Vierge
cah. [LVII]; XXIII, 26^v
- H353 In Assumptione Beatae Mariae Virginis
cah. 56; IX, 18-23
J: Ducroc, Joly, Boman/Bomaniel (both forms given once)
- H354 Motet pour S^t François de Borgia
cah. 56; IX, 30
- H355 In honorem Sancti Xaverij canticum
cah. 58; IX, 44-51
- H355a Canticum de S^{to} Xaverio
cah. 62; X, 65-72^v

- H356 O filii pour les voix, violons, flûtes et orgue
cah. LVIII; XXIII, 27
- H357 In purificationem B.V.M. canticum
cah. LVIII; XXIII, 35-35^v
- H358 In festo corporis Christi canticum
cah. LVIII; XXIII, 36^v-40
- H359 Motet pour la Vierge à 2 voix
cah. 59; X, 21
- H360 Pour la Vierge
cah. 59; X, 22
- H361 Pour plusieurs martyrs / motet à voix seule sans accompagnement
cah. 61; X, 62^v-63
- H362 Pour le S[ain]t Esprit
cah. LXI; XXV, 1-1^v
- H363 Motet pendant la guerre
cah. LXI; XXV, 14-17^v
- H364 Pour le S[ain]t Esprit
cah. LXIII; XXIV, 32^v-33
- H364a Pour le S[ain]t Esprit
cah. [b]; XXVII, 44^v-45
- H365 In honorem Sancti Ludovici regis Galliae canticum
cah. LXIII; XXIV, 34^v-41^v
- H365a In honorem S[anc]ti Ludovici regis Galliae canticum (inc.?)
cah. [b]; XXVII, 47-51
- H366 Pour le S[ain]t Esprit
cah. 63; V, 5-5^v
- H367 La prière à la Vierge du Père Bernard
cah. LXIV; XXV, 23^v-25^v
- H368 Motet de S^t Joseph
cah. LXV; XXV, 47-47^v

H369 Pro virgine non martyre
cah. LXV; XXV, 59-61

H370 Pour le catéchisme
cah. LXVI; XXV, 80

H371 A la Vierge à 4 v[oix] p[areilles]
cah. 66; V, 63^v-65

H372 Pour le seconde fois que le S[ain]t Sacrement vient au même reposoir
cah. 70; XII, 1-6

J: M^r Des Voyes, M^r Tonnenche, M^r Dun, M^r Hardouin

Dramatic motets

H391 Judith sive Bethulia liberata
cah. [9]-11; II, 4-19

H392 Canticum pro pace
cah. 11; II, 19^v-33

H393 Canticum in nativitatem Domini
cah. 12; II, 42-44^v

H394 In honorem Caeciliae, Valeriani et Tiburtij canticum
cah. 13; II, 48^v-52

H395 Pour la fête de l'Epiphanie
cah. 14; II, 64-67

H396 Historia Esther
cah. 17-18; III, 12^v-31

H397 Caecilia virgo et martyr octo vocib[us]
cah. [19]-20; III, 35^v-57

H398 Pestis Mediolanensis
cah. 24; III, 120-130

H398a Prélude pour Horrenda pestis
cah. XXIII; XVII, 41^v-42

H399 Filius prodigus
cah. 29; IV, 70-80

- H399a Prélude pour l'Enfant prodigue
cah. XXIII; XVII, 40-40^v
- H400 Canticum in honorem Beatæ Virginis Mariæ inter homines et angelos in quo ab angelos eximiae dotes ejus narrantur hominibus quod quidem in quocumque festo sive nativitatis, conceptionis, purificationis, visitationis aut assumptionis de cantari potest ad libitum
cah. 29-30; IV, 80-88^v
- H401 Extremum Dei judicium
cah. 30-31; IV, 96-109
- H402 Sacrificium Abrahæ
cah. XXX; XVIII, 21-29
- H402a Symphonies ajustées au Sacrifice d'Abraham
cah. XVII; XVI, 90 (*recte* 70^v)
- H403 Mors Saülis et Jonathæ
cah. 32; IV, 119^v-134^v
Memoire (f.3): 'grand motet ou dialogue, piece pour les Jesuites en tragedie'
- H404 Josue
cah. 34; XI, 23-36^v
Memoire (f.3): 'historia pour les Jesuites'
- H404a Josue[:]... Prélude
cah. XXIII; XVII, 42-43
- H405 In resurrectione Domini N[ostri] J[esu] C[hristi]
cah. XXXIII; XXVIII, 37-44
- H406 In circumcissione D[omi]ni / Dialogus inter angelum et pastores
cah. XXXV; XX, 11-14
- H407 Dialogus inter esurientem, sitientem et Christum
cah. 37; XI, 86^v-88
- H408 Elévation
cah. XXXVI; XX, 24-28^v
- H409 In obitum augustissimæ nec non piissimæ Gallorum reginæ lamentum
cah. XXXVI-XXXVIII; XX, 28^v-48
Memoire (f.9): 'motet pour la mort de la reine defunte'

- H410 Praelium Michaelis Archangeli factum in coelo cum dracone (inc.)
cah. XXXIX; XX, 68-76^v
- H411 Caedes sanctorem innocentium
cah. XLI; XXI, 1-10
- H412 Nuptiae sacrae
cah. XLII-XLIII; XXI, 34^v-47^v
 G: Br., M^{elle} Tal, M^{elle} Isab./Thor, Gr M, Charp, Bossan, Joly, Carlié
- H413 Caecilia virgo et martyr
cah. 42; VI, 77-89
 G: M^{lle} Brion, M^{elle} Isab., Grand M., Charp., Boss., M^r Jolly, Carlié
- H414 In nativitatem D[omini] N[ostri] J[esu] C[hristi] canticum
cah. 42-43[a]; VI, 89-96
 G: Brion, Talon, Isabelle, Gr M., Joly
- H415 Caecilia virgo et martyr
cah. 47; VII, 92-100
 G: Brion, Talon, Isabelle, G^r Maison, Charp, Bossan, Beaupuy, Carlié
- H415a Prologue de la S^{te} Caecile après l'ouverture[:] Harmonia coelestis
cah. XLIX; XXII, 48^v-49^v
- H416 In nativitatem D[omi]ni canticum
cah. 58; IX, 51^v-61
- H417 Dialogus inter Christum et homines
cah. LX; XXIII, 53-55^v
 J: M^r Ribon, M^r Molaré, M^r Beaupuy, M^r Dun
- H418 In honorem S[anc]ti Ludovici regis Galliae
cah. 63; V, 1-5
- H419 Pour S^t Augustin mourant
cah. [d]; XXVIII, 1-3
- H420 Dialogus inter angelos et pastores Judeae in nativitatem Domini
cah. [d]; XXVIII, 23-36
- H421 In nativitate Domini N[ostri] Jesu Christi canticum
cah. 74; XII, 20^v-22^v

H422 *Judicium Salomonis*
cah. LXXV; XXVII, 19-36
Bruslart, M^r Cousin, M^r Molaret, M^r Oüarnier, M^r Royer
Memoire (f.12^v): 'Messe rouge pour l'ouverture du parlement de Paris'

H425a *Prélude pour Momentote peccatores*
cah. XIX; XVII, 29

Miscellaneous motets

H426 [untitled]
cah. 2; I, 11-11^v

H427 *Pie Jesu*
cah. 12; II, 40^v-42

H428 [untitled] (inc.)
cah. 36; XI, [58^{bis}]-[58^{v bis}]
Hitchcock (*Catalogue*, p.317) claims that ten bars of this piece survive. However, he has misread the score; it actually comprises one system of five bars.

H429 [untitled]
cah. XXXV; XX, 2^v-4

H430 [untitled] (inc.)
cah. [49]; VIII, [1]

H431 *Gratitudinis erga Deum canticum*
cah. 50; VIII, 15^v-20
D: Magd., Marg., Friz

H432 *Offertoire pour le sacre d'un évêque à 4 parties de voix et d'instruments*
cah. 66; V, 54-59
J: M^r Dun, Hard

H433 *D[omi]ne non secundum pour une basse taille avec 2 violons*
cah. LXX; XXVI, 51-52^v

H434 *Motet pour une longue offrande*
cah. 74; XII, 7-19^v
Original title: 'Motet pour l'offertoire de la Messe Rouge'

Airs sérieux et à boire

H440 "A ta haute valeur"
cah. XLVIII; XXII, 12-12^v

Cantatas

H471 Orphée descendant aux enfers
cah. 38; VI, 11-16

H472 Serenata a tre voci e sinfonia
cah. [43b]-44; VII, 18-24^v

H473 Epithalamio in lode dell'Altezza Serenissima Elettorale di Massimiliano
Emanuel Duca di Baviera concerto a cinque voci con stromenti
cah. 45-46; VII, 54^v-63
'Epithalamio' was a later addition to the title.

H474 Epitaphium Carpentarij
cah. [a]; XIII, 60^v-65

Pastorales, divertissements and operas

H479 Petite pastorale (inc.)
cah. 13; II, 52^v-57

H480 Les plaisirs de Versailles
cah. 37; XI, 69-84
Memoire (f.3^v): 'piece pour les apartemens du roy'

H481 Actéon[:] Pastorale en musique
cah. XLI-XLII; XXI, 10^v-29
Contains the name 'M^{elle} Brion' on one occasion (f.13^v).

H481 a Actéon changé en biche
cah. XLII; XXI, 30^v-34
A single instance of 'MB' (f.31^v) may be shorthand for 'M^{elle} Brion'.

H482 Sur la naissance de N[otre] S[eigneur] J[ésus] C[hrist:] Pastorale
cah. XLIV; XXI, 49-57
G: Brion, Isabelle, Gr M, Charp, Bos, Carl, Jol

- H483 Pastorale sur la naissance de n[otre] S[eigneur] J[ésus] C[hrist]
cah. XLIV-XLV; XXI, 57-74^v
 G: Brion, Talon, M^{elle} Isabelle, Gr Maison, Charp., Boss., Joly, Carlié; Beaup may
 be indicated in error (see n.4).
- H483a Seconde partie du Noël français qui commence par "Que nos soupirs"
cah. XLVIII-XLIX; XXII, 32-42
 G: Br., Talon, Isab, G^r M, Charp, Beaussan, Beaupuy, Carl
- H483b Seconde partie du Noël français qui commence par "Que nos soupirs,
 Seigneur"
cah. XLIX; XXII, 50-54^v
 G: Guy., Bri, Tal, Gran M., Anth., Boss., Beaup, Carl
- H484 Il faut rire et chanter: dispute de bergers
cah. XLV-XLVI; XXI, 74^v-85^v
 G: M^{elle} Brion, Talon, Isabelle, G^r M., Charp., Bos, Joly, Carlié
- H485 La fête de Rueil
cah. XLVII-XLVIII; XXII, 1-22
Memoire (f.10): 'prelude[,] grand concert pour le roy defunt'
- H486 La couronne de fleurs[:] Pastorale
cah. 44-45; VII, 35^v-50^v
 G: M^{lle} Brion, M^{lle} Talon, M^{lle} Isabelle, M^{elle} Gr Maison, M^r Charp., M^r Bossan, M^r
 Beaupuy ('M^r Beaupuys' on one occasion), M^r Carlie
- H487 Les arts florissants[:] Opéra
cah. 46-47; VII, 63^v-86^v
 G: Brion, Talon, Isab., G^r M., Charp., Boss, Beaupuy, Carlié
- H488 La descente d'Orphée aux enfers (inc.)
cah. "II"; XIII, 41-59
 G: Guy., Bri, Tal, Isab, G^ram, Anth, Charp, Boss., Beaup., Carl.
 Instrumentalists: Anth, Pierot, Loulié
- H489 Idyle sur le retour de la santé du Roi
cah. [49]-50; VIII, 6^v-15
 G: M^{elle} Brion, Mademoiselle Guyot, M^{lle} Isab, M^{lle} Tal, Gr M., M^r Anth, Boss., M^r
 Beaup, Carl.

Intermèdes and incidental music⁶

- H494 Ouverture de la Comtesse d'Escarbagnas [et] Intermèdes nouveaux du
Mariage forcé
cah. XV; XVI, 38-48
- H495 Le malade imaginaire [First version] (inc.)
cah. XVI; XVI, 49-50 / *cah.* "I"; XIII, 1-40 / *cah.* XVII; XVI, 57-70, 71-88
- H495a Le malade imaginaire [Second version]
cah. XVII; XVI, 52-56
- H495b Le malade imaginaire rajusté autrement pour le 3^e fois [Third version]
cah. 44; VII, 34^v-35^v / *cah.* 45; VII, 51-52 / *cah.* XLVIII; XXII, 31^v
- H496 Circé
cah. XVIII-XIX; XVII, 1-17
- H497 Sérénade pour Le sicilien
cah. XXIII; XVII, 30-32^v
- H498 Ouverture du prologue de Polieucte pour le Collège d'Harcourt
cah. XXIII; XVII, 33-40
- H499 Ouverture du prologue de l'Inconnu
cah. XXIV; XVII, 47-51^v
- H500 Les fous divertissants[:] comédie
cah. XXIX; XVIII, 1-13
- H501 La pierre philosophale
cah. XXIX-XXX; XVIII, 17^v-20
- H502 Endimion[:] tragédie mêlée de musique
cah. XXXI; XVIII, 36^v-45^v
- H503 Air pour des paysans dans la Nopce de village au lieu de l'air du marié
cah. XXXI; XVIII, 46

6. H494-7 and H499-H507 were intended for the Comédie-Française (though H505 may initially have been composed for another purpose). H498 was intended for the Jesuit Collège d'Harcourt, though the Ouverture may have been originally destined for the Comédie-Française. See Chapter 17, n.8.

H504 Andromède[:] tragédie
cah. XXXIV; XXVIII, 52-68

H505 Le rendez-vous des Tuileries
cah. XLVI; XXI, 86-87^v

H506 Dialogue d'Angélique et de Médor
cah. 45; VII, 52^v-53^v

H507 Vénus et Adonis
cah. XLVIII; XXII, 22^v-31^v

Sacred instrumental works

H508 [Symphonies] pour un reposoir
cah. 7; I, 63-66

H509 Symphonie devant Regina [coeli]
cah. 7; I, 66^v

H510 [untitled]
cah. 7; I, 66^v

H511 [Prélude] pour O filii [et filiae]
cah. 7; I, 67

H512 [untitled]
cah. 7; I, 67

H513 Messe pour plusieurs instruments au lieu des orgues (inc.)
cah. 7-8; I, 67^v-78

H514 Offerte pour l'orgue et pour les violons, flûtes et hautbois
cah. VIII; XV, 40^v-42

H515 Symphonies pour un reposoir
cah. XI; XV, 102^v-105

H516 Après Confitebor[:] antienne [en] D la re sol bécarré
cah. XIX; XVII, 27-28

H517 Après Beati omnes[:] antienne en G re sol bécarré
cah. XIX; XVIII, 28-29

- H518 Pour le sacre d'un évêque
cah. 23; III, 115^v-120
- H519 Symphonies pour le Jugement de Salomon
cah. XXIII; XVII, 43-43^v
- H520 Prélude[, menuet et passepied] pour les flûtes et hautbois devant
l'ouverture
cah. XXIV; XVII, 46-46^v
- H521 Prélude pour ce qu'on voudra non encore employé
cah. XXIV; XVII, 53
- H522 Offerte non encore exécutée
cah. XXIV; XVII, 54-55^v
- H523 See entry for H329.
- H524 Ouverture pour l'église
cah. XXXVI; XX, 23^v-24
- H525 Antienne
cah. 57; IX, 31-31^v
- H526 Antienne
cah. 57; IX, 36^v-37
- H527 Prélude pour Sub tuum praesidium à trois vi[ol]ons
cah. LVIII; XXIII, 27^v
- H528 Prélude en G re sol b[émol] à 4 pour les violons et flûtes
cah. LVIII; XXIII, 29
- H529 Symphonie en G re sol bémol à 3 fl[ûtes] ou vi[ol]ons
cah. LVIII; XXIII, 29^v
- H530 Prélude en C sol ut bécarré à quatre parties de violons avec flutes
cah. LVIII; XXIII, 29^v
- H531 [Noëls pour les instruments]
cah. 58; IX, 61-63
- H532 Antienne pour les violons, flûtes et hautbois à quatre part[ies]
cah. 61; X, 63-64

H533 Prélude pour le s[econ]d Magnificat a 4 voix sans instruments [en] D la
re bécarre
cah. 63; V, 16

H534 Noël sur les instruments
cah. 64; V, 21^v-24^v; 30^v-33

H535 Prélude pour le Domine salvum en F ut fa à 4 voix
cah. LXV; XXV, 61

H536 Ouverture pour le sacre d'un évêque
cah. 66; V, 52^v-53^v

H537 Ouverture pour le sacre d'un évêque pour les vi[ol]ons, fl[ûtes] et
hautbois
cah. LXVI; XXV, 77^v-79

H538 Prélude pour [...]
cah. [b]; XXIV, 46

H539 Prélude pour le s[econ]d Dixit D[omi]nus à 4 voix sans instr[uments en]
F ut fa
cah. [b]; XXIV, 46

Secular instrumental works

H540 Ouverture pour quelque belle enterprise, à cinq
cah. XXIV; XVII, 44-45

H541 [Deux menuets]
cah. XXIV; XVII, 45^v

H542 Caprice pour trois violons
cah. XXIV; XVII, 46^v

H543 [untitled] (inc.)
cah. XXV; XIX, 9^v

H544 [untitled] (inc.)
cah. 26; IV, 12

This folio is covered over by a flap and therefore appears as a blank page on the microfilm copy. An examination of the original reveals a fragment of an instrumental trio underneath.

H545 Concert pour quatre parties de violes
cah. XXIX; XVIII, 13^v-17

H546 Commencement d'ouverture pour ce que l'on voudra, en la rectifiant un
peu (inc.)
cah. 59; X, 20^v

H547 [Deux airs de trompettes]
cah. 61; X, 51^v-53

Section B: Autograph scores outside the *Meslanges autographes*

H231 [Psalm 126]
Rés. Vmc. Ms. 28, 1-26

H275 [Elévation]
Rés. Vmc. Ms. 27, 1-8^v

One of the first pages of the volume carries labelling 'Pieche'. In this work only, the *flûte* players are identified as 'M^r Antoine' and 'M^r Joseph'.

H276 [Elévation]
Rés. Vmc. Ms. 27, 19-27
See entry for H275.

H277 [Elévation]
Rés. Vmc. Ms. 27, 27^v-31
See entry for H275.

H304 [Domine salvum]
Rés. Vmc. Ms. 27, 31^v-[32]
See entry for H275.

H373 [For Mary Magdalene]
Rés. Vmc. Ms. 27, 9-13^v
See entry for H275.

H374 [For St. Teresa]
Rés. Vmc. Ms. 27, 14-18^v
See entry for H275.

H445 "Amour, vous avez beau redoubler mes alarmes"
Rés. Vmc. Ms. 27, 32^v-33
See entry for H275.

Appendix 2: Inventory of sets of wholly or partly autograph partbooks

Each entry in Appendix 2 comprises the following:

- * 'H' number
- * Title of set
- * *Library shelf-mark*
- * Number of each partbook
- * Title of part
- * Named performers

The reader should note the following:

- * The title of each set is derived from the card index in the Département de la Musique, Bibliothèque nationale de France.
- * Titles of parts are given as they appear in the manuscripts, spelling following the conventions described in the Preface.
- * Performers' names are given in the fullest form in which they occur in each part as described in Appendix 1.

Since it has not been possible to examine the set of parts H32b (see Preface, n.10), it is omitted from Appendix 2.

H11a (parts for H11) Parties séparées de la Messe Assumpta est Maria
Vm¹ 942

- | | | |
|-----|----------------------------------|-------------------------|
| 1. | Premier dessus | Bruslart |
| 2. | hautte contre. G. C. | |
| 3. | Taille Grand Coeur | |
| 4. | Basse Taille G C. | M ^r Touzelin |
| 5. | Basse G ch. | |
| 6. | Basse G Ch | |
| 7. | Basse G ch. | |
| 8. | Basse G ch. | |
| 9. | Basse G ch. | |
| 10. | Basse G. C. | |
| 11. | P ^r Dessus de Violon* | |
| 12. | Second dessus de Violon* | |
| 13. | Basse continue[:] orgüe* | |
| 14. | Premiere flute | |
| 15. | Seconde flute | |
| 16. | P ^r dessus de violon | |
| 17. | S ^d dessus de Violon | |
| 18. | Dessus de Violon grand choeur | |
| 19. | Dessus de violon grand choeur | |
| 20. | haute Contre de Violon | |
| 21. | haute Contre de violon | |
| 22. | Taille de Violon | |
| 23. | Taille de Violon | |
| 24. | Basse Continue de Viole | |
| 25. | Basse Continüe de Viole | |
| 26. | Basse Continue Pour l'orgue | |
| 27. | Basse Continue de Violon* | |

This set comprises parts intended for several different versions of the work. Those marked with an asterisk were intended for a version scored for instrumental trio in place of a four-part orchestra (see pp.xvi-xvii). In addition to the verbal labels, Charpentier sometimes distinguishes between parts of the same type (in this and other sets of partbooks) by assigning each part a different number of dots. For instance, the five choral bass parts here are marked with one to five dots as follows:

• •• ••• : : ::

H422a (parts for H422) Parties séparées pour l'oratorio Judicium Salomonis
Vm¹ 1481

1. Dessus G. C.
2. Dessus De Recit[:] Vera Mater
3. Dessus G. C.
4. Dessus G. C.
5. Dessus G. C.
6. Dessus G. C.
7. Premiere Haute Contre De Recit[:] falsa Mater
8. Seconde Haute Contre De Recit[:] historien
9. Haute Contre G. C.
10. Haute Contre G. C.
11. Haute Contre G. C.
12. premiere Taille De Recit[:] Salomon
13. Seconde Taille de Recit[:] historien
14. Taille G. C.
15. Taille G. C.
16. Taille G. C.
17. Premiere Basse De Recit[:] Deus M^r Vignon
18. Seconde Basse[:] Historien
19. Basse G. C.
20. Basse G. C.
21. Basse G. C.
22. Basse G. C.
23. Basse G. C.
24. Basse G. C.
25. Basse. G. C.
26. Basse G C.
27. Premiere flute
28. Seconde flute
29. Premier dessus de Violon
30. Second dessus de Violon
31. Dessus de Violon grand choeur
32. Haute Contre
33. Haute Contre
34. Taille
35. Taille
36. Basse Continue
37. Basse Continuë
38. Basse Continuë P^r L'Orgüe

H485a (parts for H485) Parties séparées pour la Feste de Ruel
Vm⁶ 17

1. Iris
2. Pan
3. L[']Egyptiene
4. Tircis
5. Bergere
6. Bergere
7. Berger
8. Berger
9. Berger
10. Berger
11. Berger
12. Berger
13. Pastre

H487a (parts for H487) Parties séparées de l'opéra les Arts florissants
Vm⁶ 18

- | | |
|-------------------|---------------------------|
| 1. La Musique | M ^{elle} Brion |
| 2. La Paix | M ^{elle} Thorin |
| 3. La Poesie | M ^{elle} Talon |
| 4. L'Architecture | Mademoiselle Grand Maison |
| 5. La Peinture | M ^r Charp |
| 6. La Discorde | M ^r Beaupuy |
| 7. Guerrier | M ^r Bossan |
| 8. guerrier | M ^r Carlié |
| 9. 1 dessus | |
| 10. 2 dessus | |
| 11. Viole | |
| 12. clavecin | |

H548 "Sonate pour 2 flutes Allemandes, 2 dessus de violon, une Basse de Viole, une basse de violon a 5 cordes, un clavecin et un Teorbe"
Vm⁷ 4813

Pr dessus de vion
S^d dessus de vion
Pr^e flute Allem.
S^{de} flute allem.
Basse de Viole
Basse de Vion
clavecin
Teorbe

Bibliography

Seventeenth- and eighteenth-century sources

1. Manuscript sources*

Autograph/part-autograph scores of Charpentier's music

Rés. Vm¹ 259 Meslanges autographes, 28 volumes
Facsimile edition, *Oeuvres complètes de Marc-Antoine Charpentier* (Paris: Minkoff, 1990-), in progress

Rés. Vmc. Ms. 27 6 motets à 2, 3 et 5 voix, instruments et b.c. et un air à 1 voix et b.c.

Rés. Vmc. Ms. 28 2 Psaumes à 3 voix, 2 instruments et b.c.

Autograph/part-autograph partbooks of works by Charpentier

Vm¹ 942 Parties séparées de la Messe Assumpta est Maria

Vm¹ 1481 Parties séparées pour l'oratorio Judicium Salomonis

Vm⁶ 17 Parties séparées pour la Feste de Ruel

Vm⁶ 18 Parties séparées de l'opéra les Arts florissants

Vm⁷ 4813 "Sonate pour 2 flutes Allemandes, 2 dessus de violon, une Basse de Viole, une basse de violon a 5 cordes, un clavecin et un Teorbe"

Autograph copies of works by other composers

Ms. Rés. Vm¹ 260 Missa Mirabiles elationes maris, sexdecim voc. del Berretta

* These are all located in the Département de la Musique, Bibliothèque nationale de France. As noted in the Preface, the titles of these sources are derived wherever possible from the library's card index. Where the scores or partbooks in question are part of a larger collection, they are identified here by the number(s) in brackets following the title.

Non-autograph scores and partbooks containing music by Charpentier

- Vm¹ 1266 Recueil de motets de differens auteurs, voce sola, 2 violinis et organo necessariis (no.8)
- Vm¹ 1269 "Collection de partitions de Motets": Collection de Brossard, Tome II, nos.1 à 8 (nos.1, 7, 8)
- Vm¹ 1479 "Le Sacrifice d'Abraham [Cum centum esset annorum] par Marc Anthoine Charpentier, a 4. voix, C.A.T.B. cum organo." Collection Brossard: 'Partitions d'auteurs separez, tome IV^e, n^o I^o, 2^o
- Vm¹ 1480 "L'Enfant prodigue [Homo quidam duos habebat filios] par Marc Anthoine Charpentier, a 4 voc., C.A.T.B cum 2 violinis et organo." Collection Brossard: 'Partitions d'auteurs separez, tome IV^e, n^o I^o, 3^o
- Vm¹ 1693 "O Sacrum convivium de Charpentier févr. [?] 1670"
- Vm¹ 1739 Collection Brossard: Collection de Partitions. Tome V^e, N^o. II^o. 3^o. 4^o. 5^o. 6^o. 7^o. et 8^o. (no.2)

Non-autograph catalogue of Charpentier's works

- Rés. Vmb. Ms. 71 Memoire des ouvrages de musique latine et françoise de défunt M.^r Charpentier (1726)

2. Printed scores of Charpentier's works

Motets meléz de symphonie, composez par Monsieur Charpentier (Paris, 1709)

Medée (sic), (Paris, 1694)

3. Printed scores of music by other composers

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**The Autograph Manuscripts of Marc-Antoine Charpentier:
Clues to Performance**

**being a Thesis submitted for the Degree of Doctor of Philosophy
in the University of Hull**

by

Shirley Catherine Thompson, B. Mus.

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Volume III

Musical Examples to Chapters 2-9

Chapter 2

2.1 XXII, 27' (H507)

Handwritten musical score for XXII, 27' (H507). The score consists of four staves. The top staff is in treble clef with a 3/2 time signature. The second and third staves are in bass clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature and contains figured bass notation, including figures like 1x, 610, 9 8, and FS. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

2.2 XV, 57 (H161)

Handwritten musical score for XV, 57 (H161). The score consists of seven staves. The first staff is in bass clef with a 2/4 time signature and includes the instruction *for*. The second and third staves are in bass clef with a 2/4 time signature and include the instruction *for* and *2^a viol. et flute*. The fourth staff is in bass clef with a 2/4 time signature and includes the instruction *for* and *acc. sent*. The fifth, sixth, and seventh staves are in bass clef with a 2/4 time signature and include the instruction *for*. The music is highly rhythmic and complex, featuring many sixteenth and thirty-second notes.

2.3 XVII, 17^v (H167)

La même chose au second dessus et aux autres qu'au premier

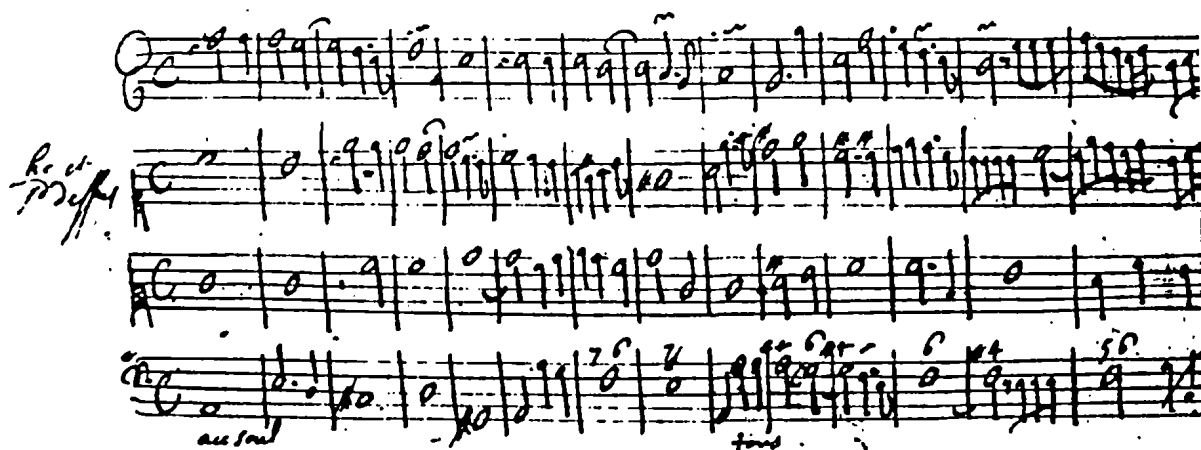
2.4 XXVII, 48 (H365a)

sans fl.
sans tous sourdines
Centry
Villes
accus de non just. effus
ait do minus
ait do minus
effus - sans effus
sans basson
grace

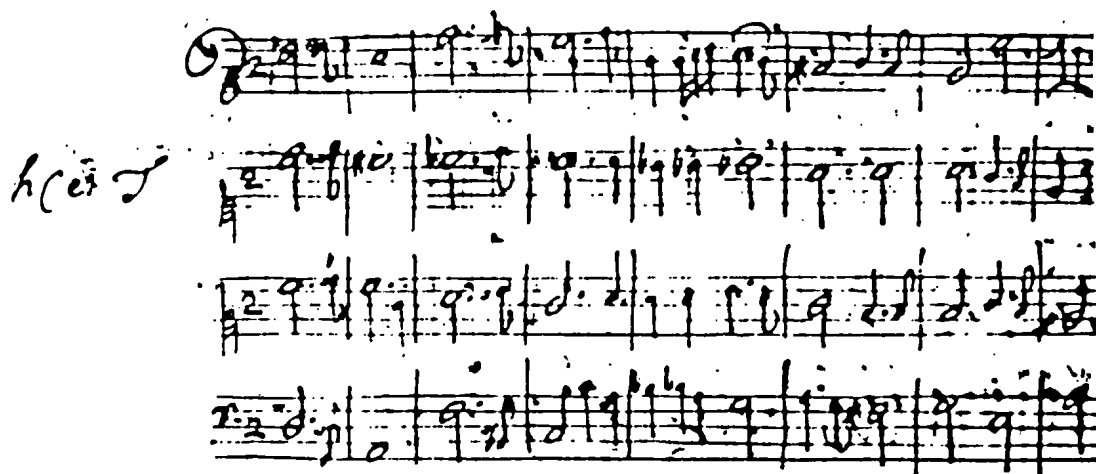
2.5 III, 56 (H397)



2.6 XXIII, 27^v (H193a)



2.7 XI, 58^v (H291)



2.8 X, 1 (H206)

Flûtes et Violoncelle
ch.

Violons du
ch.

Hauts
contres

Tailles

acc. fort *fort*

2.9 I, 68 (H513)

Grande Kyrie
pour les
vicloirs

Un petit
choeur

2

1

2

2.10 XV, 103 (H515)

Deux Basses

Deux Basses

Trois Basses
et clauslin

2.11 V, 53^v (H536)

Handwritten musical score for V, 53^v (H536). The score consists of four staves. The first staff is a vocal line with lyrics: "recommenox", "jusque a ce", "qu'il basque", "killa a l'auhel". The second and third staves are piano accompaniment. The fourth staff is a basso continuo line with lyrics: "Dieu pour la finale de mes", "d'une de ces deux trilles". The music is written in a single system with a brace on the left side.

2.12 XXVI, 16 (H10)

Handwritten musical score for XXVI, 16 (H10). The score consists of four staves of music. The first staff is a vocal line. The second and third staves are piano accompaniment. The fourth staff is a basso continuo line with the word "L'adieu" written below it. The music is written in a single system.

2.13 XII, 3 (H372)

Allegro

vixit amor ille cor et amor ille nimis vixit amor ille amor ille nimis vixit

ante p^o

And

And

And

And

vixit amor saluatoris

vixit amor saluatoris

cor vixit amor saluatoris

vixit amor saluatoris

Tous avec Gaffe continue

2.15 XVII, 18 (H167)

Handwritten musical score for 2.15 XVII, 18 (H167). The score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are for a piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is a basso continuo line with a bass clef and figured bass notation. The music is in a common time signature and features a complex, rhythmic melody with many sixteenth and thirty-second notes.

2.16 XII, 53 (H230)

Handwritten musical score for 2.16 XII, 53 (H230). The score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are for a piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is a basso continuo line with a bass clef and figured bass notation. The music is in a common time signature and features a simple, rhythmic melody with many quarter and eighth notes.

2.17 VI, 11 (H471)

Handwritten musical score for 2.17 VI, 11 (H471). The score consists of four staves. The top staff is for a violin and orchestra, with a treble clef and a key signature of one flat. The second staff is for a flute, with a treble clef and a key signature of one flat. The third staff is for a violin, with a treble clef and a key signature of one flat. The fourth staff is for a viola, with a treble clef and a key signature of one flat. The music is in a common time signature and features a simple, rhythmic melody with many quarter and eighth notes.

2.18 XXV, 17^v (H363)

Handwritten musical score for XXV, 17^v (H363). The score consists of two systems of staves.

The first system includes vocal parts with lyrics: "non nobis dñe non nobis non nobis" and "De nomini tuo nomini tuo da glori-".

The second system includes a violin part labeled "Les 2 violon" and vocal parts with lyrics: "am De nomini tuo da glo-riam".

2.19 III, 119 (H518)

Handwritten musical score for a piece titled "2.19 III, 119 (H518)". The score consists of 12 staves of music, arranged in two systems of six staves each. The notation is handwritten and includes various rhythmic values, accidentals, and dynamic markings. The word "soul" is written above the notes in several places, indicating a vocal line or a specific melodic theme. The music appears to be in a minor key, with a key signature of one flat. The notation is dense and expressive, with many slurs and ties. The first system contains the first six staves, and the second system contains the remaining six staves. The piece concludes with a double bar line and a repeat sign at the end of the final staff.

2.20 XII, 2^v (H372)

Handwritten musical score for two violins and cello/contrabass. The top staff is for the first violin, marked *primo* and *tr*. The middle staff is for the second violin, marked *primo*. The bottom staff is for the cello/contrabass, marked *acc. scell*. The music is in a 2/4 time signature and features a melodic line in the violins and a more rhythmic accompaniment in the cello/contrabass. The word *Recluse* is written above the second violin staff.

2.21 X, 18 (H132)

Handwritten musical score for two violins, a double bass, and a vocal line. The top staff is for the first violin, marked *viol. 1^o*. The middle staff is for the second violin, marked *viol. 2^o*. The bottom staff is for the double bass, marked *Viol. Bass*. The music is in a 2/4 time signature and features a melodic line in the violins and a more rhythmic accompaniment in the double bass. The word *Reprise* is written below the double bass staff. The lyrics *unus ex discipulis meis tra-* are written below the double bass staff.

Handwritten musical score consisting of ten staves. The first four staves are instrumental. The fifth staff is a vocal line with lyrics: "diu del apaix de la paix cest le diu del a guer". The sixth staff is another vocal line with lyrics: "Le meisme prairie pour tous les diu". The seventh staff has lyrics: "cest le diu del a paix". The eighth staff has lyrics: "cest le diu cest le diu del a guer". The ninth staff has lyrics: "cest le diu del a guer". The tenth staff is instrumental. The score includes various musical notations such as notes, rests, and clefs.

2.23 Vm⁷ 4813, 22-3 (H548)

Soul
C
Recitativo alla devion
Soul
Bourée

2.24 X, 3 (H206)

Allegro

Sol

Organe
Chiffres
continue

acc Sol

Dormi e runt dormi e runt somnum fuum et nihil et nihil inue nerunt omnes

vi ri di uiti a rum in manibus in manibus fu is Dormi e runt Dormi e

runt som num fuum Dormi e runt somnum fuum et nihil et nihil inue nerunt omny vi ri di uiti

lc

Tailles

M^{re} Marchand
perc

voix

arum in manibus in manibus fu is

voxyest
M^{re} continue

tous icy monfieur Marchand se separe

M^{re} Dur

56 56 56 7

ab in cor pa ti o ne tua ab in cor pa ti o ne tua De us Sa

acc Sol m^{re} Marchand perc se re joint

2.25 XVII, 5 (H496)

Second

Allegretto

Allegretto

le père venant un jour à la messe avec sa femme et son fils d'un air d'air d'une tristesse

voix de l'as les larmes et regrette de ne pouvoir en dire pouvoir en quelque

2.26 XX, 28^v (H408)

lentement

lentement

es quande-bici o fus quâ delis es

es quand delis o fus quand d'el-cis es

es et tot es to te me — ma rei

2.27 II, 44 (H479)

Musical score for 2.27 II, 44 (H479). The score consists of five staves. The first three staves are for a string quartet (Violin I, Violin II, and Viola/Cello). The fourth staff is for the vocal line, with the lyrics "Salve puer" written below it. The fifth staff is for the basso continuo. The music is in 6/8 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes.

2.28 XIV, 12^v (H72)

Musical score for 2.28 XIV, 12^v (H72). The score consists of two staves, likely for a string quartet. The music is in 6/8 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes.

2.29 X, 20^v (H546)

Musical score for 2.29 X, 20^v (H546). The score consists of four staves, likely for a string quartet. The music is in 6/8 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The score includes figured bass notation (7 6, 7 6, 7 6, 7 6) and various ornaments and trills.

Chapter 3

3.1 XVIII, 17 (H545)

A handwritten musical score for XVIII, 17 (H545). The score is written on ten staves. The top two staves are for the vocal line, with lyrics written below the notes. The third staff is for the first bass soloist, marked "Premiere basse solo". The fourth staff is for the ensemble, marked "ensemble". The fifth and sixth staves are for the second bass soloist, marked "seconde basse solo". The seventh and eighth staves are for the first violin and second violin. The ninth and tenth staves are for the first and second violas. The score includes various musical notations such as notes, rests, and dynamic markings.

3.2 VII, 44 (H486)

Les 2 def de viol avec de en

Chœur

gtr

Chap

Bass

Bass et Cont

et tous ces fameux de vingt deux que vante l'histoire pas sec ne font point autres pen -

et tous ces fameux de vingt deux que vante l'histoire pas sec ne font point autres pen -

et tous ces fameux de vingt deux que vante l'histoire pas sec ne font point autres pen -

et tous ces fameux de vingt deux que vante l'histoire pas sec ne font point autres pen -

et tous ces fameux de vingt deux que vante l'histoire pas sec ne font point autres pen -

3.3 Vm⁷ 4813, 16 (H548)

Recitativo
Viola fante

Sarabande

The image shows a handwritten musical score for Viola fante. It begins with a section labeled 'Recitativo' and 'Viola fante'. The notation is written on a single staff with a treble clef and a common time signature. The music consists of a series of notes and rests, with some notes marked with a 'v' (accusato). The score then transitions into a section labeled 'Sarabande', which is written on a single staff with a bass clef and a 3/4 time signature. The notation is more complex, featuring many beamed notes and rests. The score ends with a final note and a double bar line.

3.4 XX, 28 (H408)

The image shows a handwritten musical score on ten staves. The top four staves are instrumental parts, likely for strings or woodwinds, with various rhythmic values and accidentals. The fifth staff is a vocal line with lyrics written below it. The sixth staff is another vocal line, also with lyrics. The seventh staff is a basso continuo line with figured bass notation. The eighth staff is a vocal line with lyrics. The ninth and tenth staves are instrumental parts, possibly for a keyboard or lute. The lyrics are in Latin and include the words: "panis angelorum in usque gratiarum quam fuit quia", "Di lecti conuiuia comedite et bibite", and "Di lecti con".

panis angelorum in usque gratiarum quam fuit quia:
panis angelorum in usque gratiarum quam fuit quia
Di lecti conuiuia comedite et bibite Di lecti con

3.5 Transcription of XX, 24-24^v (H408)

[Dessus I]

[Dessus II]

1^{re} viole

S^{de} viole

basse de violon
et clavecim

3.5 ctd



Musical score system 1, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a sequence of notes and rests across seven measures. The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and rests.



Musical score system 2, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues from the previous system, featuring a sequence of notes and rests across seven measures. The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and rests.

3.5 ctd



Musical score system 1, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a common time signature. The first staff has a whole rest in the first measure, followed by a half note G4 in the second, a half note A4 in the third, and a half note B4 in the fourth. The second staff has a whole rest in the first measure, followed by a half note G4 in the second, a half note A4 in the third, and a half note B4 in the fourth. The third staff has a half note G4 in the first, a half note A4 in the second, a half note B4 in the third, and a half note C5 in the fourth. The fourth staff has a half note G4 in the first, a half note A4 in the second, a half note B4 in the third, and a half note C5 in the fourth. The fifth staff has a half note G4 in the first, a half note A4 in the second, a half note B4 in the third, and a half note C5 in the fourth.



Musical score system 2, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a common time signature. The first staff has a half note G4 in the first, a half note A4 in the second, a half note B4 in the third, and a half note C5 in the fourth. The second staff has a half note G4 in the first, a half note A4 in the second, a half note B4 in the third, and a half note C5 in the fourth. The third staff has a half note G4 in the first, a half note A4 in the second, a half note B4 in the third, and a half note C5 in the fourth. The fourth staff has a half note G4 in the first, a half note A4 in the second, a half note B4 in the third, and a half note C5 in the fourth. The fifth staff has a half note G4 in the first, a half note A4 in the second, a half note B4 in the third, and a half note C5 in the fourth.

3.6 XX, 27 (H408)

Del eis es quam dulcises
 quam dulcises quam dulcis es

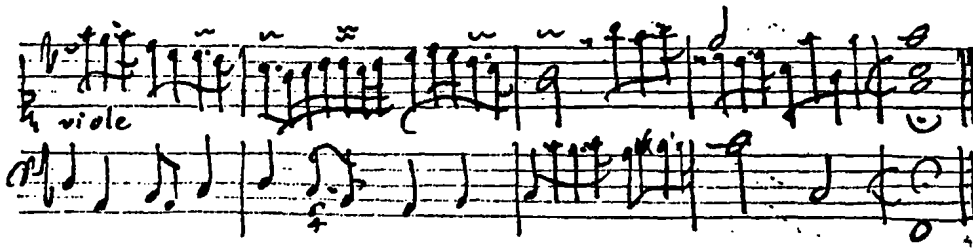
3.7 XIII, 53^v (H488)

nos te Pa-ter ex misse Pa-ter

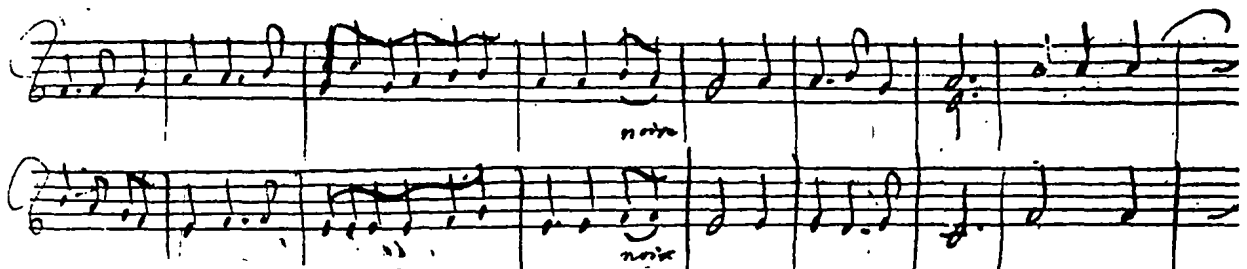
3.8 IV, 43^v (H105)



3.9 IV, 43 (H105)



3.10 XXI, 51 (H482)



3.11 VII, 40 (H486)

Handwritten musical score for VII, 40 (H486). The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of eighth and sixteenth notes, with some rests and a final whole note. A handwritten note 'junge Tochter' is written above the final measure, and 'Herz mother' is written below it.

3.12 VII, 41^v (H486)

Handwritten musical score for VII, 41^v (H486). The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of eighth and sixteenth notes, with some rests and a final whole note. A handwritten note 'junge Tochter' is written above the final measure, and 'Herz mother' is written below it.

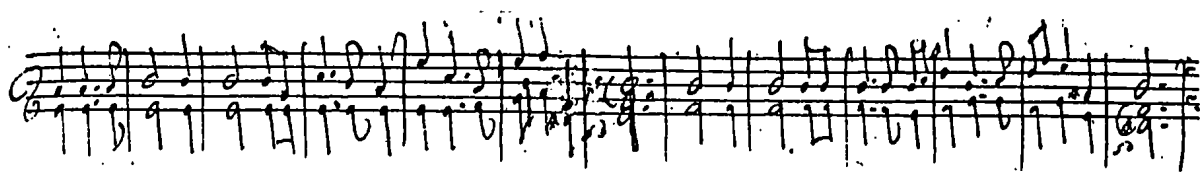
3.13 XXII, 49 (H415a)

Handwritten musical score for XXII, 49 (H415a). The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of eighth and sixteenth notes, with some rests and a final whole note. A handwritten note 'junge Tochter' is written above the final measure, and 'Herz mother' is written below it.

3.14 XXII, 49^v (H415a)

Handwritten musical score for XXII, 49^v (H415a). The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a series of eighth and sixteenth notes, with some rests and a final whole note. A handwritten note 'junge Tochter' is written above the final measure, and 'Herz mother' is written below it.

3.15 VIII, 24 (H345)



3.16 VIII, 25 (H345)



3.17 VIII, 27 (H345)



3.18 VII, 8^v (H193)



3.19 XIII, 54 (H488)

ombres heureuses

3.20 XIII, 55 (H488)

3.21 XIII, 58^v (H488)

3.22 XIX, 9^v (H543)

A handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first four staves contain the main body of the music. The fifth staff is almost entirely obscured by a thick, dark horizontal smudge. The sixth, seventh, eighth, and ninth staves are crossed out with a large, diagonal 'X' drawn across them. The tenth staff is partially visible at the bottom of the page.

3.23 XXI, 63^v (H483)

violins

violins

gros jusqu'aux plus hautes et aiss
cœur redoublez votre fi
ce

du tronc soussain qui regit l'univers le verbe autheur de

violins

violins

tout vient prendre naissance ce
quelque chose à part son ce

Chapter 4

4.1 I, 68 (H513)

Handwritten musical score for three flutes and bassoon. The score consists of four staves. The first staff is labeled "2^e Flutes douces / Flute d'alto." The second and third staves are both labeled "Flute d'alto." The fourth staff is labeled "Basson / Basson." The music is written in a common time signature (C) and features a melodic line in the flutes and a bass line in the bassoon.

4.2 XXII, 1^{re} (H485)

Handwritten musical score for three flutes. The score consists of three staves. The first two staves are labeled "petites flutes." The third staff is labeled "nos hauts flutes." The music is written in a common time signature (C) and features a complex melodic line in the flutes.

4.3 XXVIII, 28 (H420)

Sourdines *Seconde Partie*
nuit

*Tous anses
flutes
adoucies*

Sourdines

Sourdines

*Sourdines
Basses de chambre*

*orgue et
Basses continues
avec Sourdines*

flutes seules

très Sourdines

The image shows a handwritten musical score for a piece titled "Seconde Partie nuit". The score is written on multiple staves. The first staff is labeled "Tous anses flutes adoucies". The second and third staves are labeled "Sourdines". The fourth staff is labeled "Sourdines Basses de chambre". The fifth staff is labeled "orgue et Basses continues avec Sourdines". The sixth and seventh staves are labeled "flutes seules". The eighth staff is labeled "très Sourdines". The score includes various musical notations such as notes, rests, and dynamic markings. There are also some numerical markings like "11 10 9 8" and "9 8 7 6" on the bottom staff.

4.4 I, 70 (H513)

*Ône Deus
pour les flutes
Doux*

Handwritten musical score for 'Ône Deus pour les flutes'. It consists of three staves. The top staff is for the first flute, the middle for the second, and the bottom for the third. The music is in 2/2 time and features a melodic line in the flutes and a bass line in the third staff.

4.5 XX, 28^v (H409)

Handwritten musical score for XX, 28^v. It consists of five staves. The top staff is for the Flute (Fl. 1), the second for Flute (Fl. 2), the third for Violin (Viol.), the fourth for Viola (Vcl.), and the fifth for Cello/Double Bass (Cello/B.). The music is in 3/2 time and features a complex melodic line in the flutes and a bass line in the bottom staff.

4.6 Vm¹ 942, partbook 14, [1^v] (H11a)

Tous doux

Handwritten musical score for 'Tous doux'. It consists of a single staff with a melodic line. The music is in 3/2 time and features a melodic line with a mix of eighth and sixteenth notes.

4.7 X, 19^v (H134)

Flutes Scelus
Flutes Scelus
M. B. Biquart

4.8 X, 38 (H6)

Sepulchris est et sepulchris est
sepulchris est et sepulchris est
Sus et sepulchris est

4.9 XXV, 63 (H9)

Musical score for XXV, 63 (H9). The score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line with figured bass notation. The score includes dynamic markings such as *ff* and *arco*. The number 87 is written below the first staff.

4.10 XXIII, 2^v (H120)

Musical score for XXIII, 2^v (H120). The score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line with figured bass notation. The score includes dynamic markings such as *ff* and *arco*. The lyrics are: "e jus apprehenderunt eum in-ter angus ti as".

4.11 X, 18^v (H133)

Musical score for X, 18^v (H133). The score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line with figured bass notation. The score includes dynamic markings such as *ff* and *arco*. The lyrics are: "henedice me tanqua m a hroni".

4.12 XXI, 69 (H483)

Handwritten musical score for XXI, 69 (H483). The score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a fluid, handwritten style with various note values and rests.

4.13 XX, 14 (H523/H329)

violons et une flûte d'allemand

Handwritten musical score for XX, 14 (H523/H329). The score consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in alto clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a fluid, handwritten style with various note values and rests.

haute contre et flûte d'allemand

taille et basse de flûte

violin et flûte

4.14 XXIII, 44^v (H135)

The image shows a handwritten musical score for two sections: "Casse de l'orgue" and "Casse des violons".

Casse de l'orgue: This section consists of five staves. The top two staves are for Flute and Flute in C. The bottom three staves are for three different parts of the organ, each labeled "Jansallem". The organ parts feature a rhythmic pattern of quarter notes and rests. The organ part on the right includes the instruction "Compteur 20".

Casse des violons: This section consists of five staves. The top two staves are for Flute and Flute in C. The bottom three staves are for three different parts of the violins, each labeled "Jansallem". The violin parts feature a rhythmic pattern of quarter notes and rests.

Casse contin pour les 2 casse: This section is a single staff at the bottom, labeled "Casse contin pour les 2 casse". It features a rhythmic pattern of quarter notes and rests.

4.15 V, 53 (H536)

vion leud ou p. Alyona
vion leud ou p. Alyona
acc. sal

4.16 XXV, 77^v (H537)

p. p. Sule Alyen a sinon vion
p. p. Sule Alyen a sinon vion
acc. sal

Chapter 5

5.1 X, 52 (H547)

Musical score for 5.1 X, 52 (H547). The score consists of five staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), and the bottom staff is for the bassoon. The bassoon part includes dynamic markings: *pp*, *mf*, *f*, *mf*, *f*, *mf*, and *pp*. The bassoon part also includes the instruction *senza baffon* (without bassoon) in several places.

5.2 X, 52^v (H547)

Musical score for 5.2 X, 52^v (H547). The score consists of seven staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), and the bottom staff is for the bassoon. The bassoon part includes dynamic markings: *pp*, *mf*, *f*, *mf*, *f*, *mf*, and *pp*. The bassoon part also includes the instruction *senza baffon* (without bassoon) in several places.

5.3 XVII, 55 (H522)

Handwritten musical score for XVII, 55 (H522). The score consists of six staves. The first staff is labeled *Flutes* and *Flauto*. The second staff is labeled *Flauto*. The third staff is labeled *Flauto* and *Flauto*. The fourth staff is labeled *Flauto* and *Flauto*. The fifth staff is labeled *Flauto* and *Flauto*. The sixth staff is labeled *Flauto* and *Flauto*. The music is written in a single system with a common time signature.

5.4 XXIII, 19^v (H124)

Handwritten musical score for XXIII, 19^v (H124). The score consists of five staves. The first staff is labeled *Flauto* and *Flauto*. The second staff is labeled *Flauto* and *Flauto*. The third staff is labeled *Flauto* and *Flauto*. The fourth staff is labeled *Flauto* and *Flauto*. The fifth staff is labeled *Flauto* and *Flauto*. The music is written in a single system with a common time signature.

5.5 XXIII, 23^v (H125)

hautbois ou flûte
de flûte
1^{re} violon
2^e violon

Bi simus ligna nostra prohi o compare uimus ligna nostra prohi o compare

5.6 X, 74^v (H146)

hautb off
hautb off
1^{re} violon
2^e violon

phim tibi cherubim et seraphim incessabili voce proclamant sanctus
tibi cherubim et seraphim incessabili voce proclamant sanctus
phim tibi cherubim et seraphim incessabili voce proclamant sanctus
phim tibi cherubim et seraphim incessabili voce proclamant sanctus

5.7 XII, 7 (H434)

pe flut

pe flut
tr grave

tr grave

tr grave
Pervavit pervavit Dominus in sae

tr grave

cet accompa gneront soit avec de flutes et hautbois

Basse continue

5.8 X, 75^v (H146)

trompettes

Tromb. et basse de tromp.

viens fl. et hautbois.

tr

tr

tr

tr

tr

tr

tr

orgue viens et bassons

pleni sunt caeli et terra

pleni sunt caeli et terra

pleni sunt caeli et terra

pleni sunt caeli et terra

pleni sunt caeli et terra

9

5.9 XVII, 49^v (H499)

marche pour les flutes

Fl. 1
Fl. 2
Basson

5.10 XXII, 8^v (H485)

Flutes 1 et 2
Basson
Cornes en C
Trompes

5.11 XXIV, 34^v (H365)

Handwritten musical score for 5.11 XXIV, 34^v (H365). The score consists of six staves. The first two staves are for flute and hautbois, with markings *p* and *pp*. The third staff is for bassoon, with markings *acc. seul* and *avec basson*. The fourth and fifth staves are for violin and viola, with markings *p* and *pp*. The sixth staff is for cello and double bass, with markings *sans basson* and *avec basson*. The score includes various musical notations such as notes, rests, and dynamic markings.

5.12 XXVII, 47-47^v (H365a)

Handwritten musical score for 5.12 XXVII, 47-47^v (H365a). The score consists of six staves. The first two staves are for flute and hautbois, with markings *p* and *pp*. The third staff is for bassoon, with markings *acc. seul et basson*. The fourth and fifth staves are for violin and viola, with markings *p* and *pp*. The sixth staff is for cello and double bass, with markings *sans basson* and *avec basson*. The score includes various musical notations such as notes, rests, and dynamic markings.

5.13 VIII, 4 (H343)

Adagio

Handwritten musical score for three staves. The top staff is in treble clef with a C-clef, the middle in alto clef with a C-clef, and the bottom in bass clef with an F-clef. The music is in common time and features complex rhythmic patterns with many sixteenth and thirty-second notes. There are some handwritten annotations above the bottom staff, including '7', '6', '4', '3', '2', '1', '6', '5', '4', '3', '2', '1'.

5.14 Vm¹ 1266, no.8. Fagotto, 12^v (H343a)

Adagio.

Handwritten musical score for a single staff in bass clef with an F-clef. The music is in common time and features a melodic line with many sixteenth and thirty-second notes. There is a handwritten '3' above the first few notes. The word 'Sinfonia' is written below the staff.

5.15a-b XXIV, 34^v (H365)

a)

Handwritten musical score for section a) consisting of four staves. The first three staves are labeled "Tous guay" and contain dense, rhythmic notation. The fourth staff is labeled "Tous guay et basse continue" and includes the instruction "acc. sans baffes" above the staff and "tous avec baffes" below it. The notation includes various note values, rests, and dynamic markings.

b)

Handwritten musical score for section b) consisting of four staves. The first three staves are labeled "tous guay" and contain rhythmic notation. The fourth staff is labeled "tous guay" and includes the instruction "acc. sans baffes" above the staff and "tous avec baffes" below it. The notation includes various note values, rests, and dynamic markings.

5.16 XV, 40^v (H514)

Handwritten musical score for organ and strings. The score is organized into systems, each with a bracketed label on the left:

- Violins:** The first system consists of four staves. The top two staves have treble clefs, and the bottom two have bass clefs. The music is in 2/2 time.
- Hautbois et orgue:** The second system consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef.
- Serpents, corneilles, bassons et orgue:** The third system consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef.
- Violins:** The fourth system consists of four staves. The top two staves have treble clefs, and the bottom two have bass clefs.
- Violins:** The fifth system consists of four staves. The top two staves have treble clefs, and the bottom two have bass clefs.
- Violins:** The sixth system consists of four staves. The top two staves have treble clefs, and the bottom two have bass clefs.

At the bottom of the page, there are two small annotations: "Jah. acc." and "avec allong.".

5.17 I, 71 (H513)

une
octrane et deux
flutes douces en
tante

une octrane et
une flute douce
en sol bémol

cromorne
qui aiam pour le cromorne

basses de flutes

The musical score is written on 14 staves. The first four staves correspond to the instrument labels provided. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style with some corrections and annotations.

5.18 I, 71^v-72 (H513)

*tristissimus
pour son desespoir
hautbois et un
corn homme*

The image shows a handwritten musical score for two instruments: Hautbois (oboe) and Corn (horn). The score is written on ten systems of staves. Each system consists of two staves: the top staff is for the Hautbois and the bottom staff is for the Corn. The music is in 3/2 time and features a complex, melodic line with many slurs and ornaments. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, handwritten style.

5.19 Chaumont, *Pièces d'orgue*, p.39

Le m^{er} sujet Basse de Cromh 39

The musical score is written on six staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a bass clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The fifth staff is a treble clef with a common time signature. The sixth staff is a bass clef with a common time signature. The music is written in a historical style with various note values, rests, and ornaments.

5.20 VII, 54^v (H473)

Handwritten musical score for 5.20 VII, 54^v (H473). The score consists of three staves. The first staff is labeled "flauto e piana soli", the second staff is labeled "flauto e piana soli", and the third staff is labeled "fagotto solo". The music is written in a single system with a common time signature.

5.21 VII, 55 (H473)

Handwritten musical score for 5.21 VII, 55 (H473). The score consists of seven staves. The first staff is labeled "vidino solo", the second staff is labeled "violino solo", the third staff is labeled "cembalo e vidone soli", the fourth staff is labeled "flauto solo", the fifth staff is labeled "cembalo e vidone soli", the sixth staff is labeled "piana sola", and the seventh staff is labeled "fagotto solo". The music is written in a single system with a common time signature. The word "da capo" is written at the end of the fourth, fifth, and seventh staves.

Chapter 6

6.1 VII, 54^v (H473)

Handwritten musical score for Chapter 6, 6.1 VII, 54^v (H473). The score is written on ten staves. The first six staves are for woodwinds: *prima tromba*, *seconda tromba*, *trombati*, *primo violino* / *prima o flauto*, *secondo violino* / *seconda o flauto*, and *cembalo violino* / *e fagotto*. The last four staves are for strings: *violini soli* (Violins), *violone soli* (Viola), *violone soli* (Cello), and *violone soli* (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings.

6.2 XVII, 38 (H498)

Handwritten musical score for violins and trumpets. The score consists of four staves. The first staff is labeled "violons et trompettes" and has a treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The second staff is for a second violin part. The third staff is labeled "trompette" and "tr. piccolo" and has a treble clef with a key signature of two sharps and a 2/2 time signature. The fourth staff is labeled "viollon" and has a treble clef with a key signature of two sharps and a 2/2 time signature. The music features a melodic line with various rhythmic values and rests.

Handwritten musical score for violins solo. The score consists of five staves. The first staff is labeled "violons seuls" and has a treble clef with a key signature of two sharps and a 2/2 time signature. The second staff is for a second violin part. The third staff is for a third violin part. The fourth and fifth staves are for a fourth and fifth violin part. The music features a melodic line with various rhythmic values and rests.

6.3 XVII, 49 (H499)

fanfare pour les trompettes

A handwritten musical score for a fanfare for trumpets. It consists of four staves of music. The first staff is in treble clef with a 2/8 time signature. The second staff is in alto clef with a 2/8 time signature. The third and fourth staves are in bass clef with a 2/8 time signature. The music is written in a single system and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

6.4 IV, 99^v (H401)

partiqua *a mes vn grand flouce*
bruyant de bruit de
trompettes

A handwritten musical score for a piece titled 'partiqua'. It consists of four staves of music. The first staff is in treble clef with a 2/8 time signature. The second staff is in alto clef with a 2/8 time signature. The third and fourth staves are in bass clef with a 2/8 time signature. The music is written in a single system and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes handwritten annotations: 'partiqua' on the first staff, and 'a mes vn grand flouce', 'bruyant de bruit de', and 'trompettes' on the second staff.

6.5 XVII, 51^v (H499)

A handwritten musical score consisting of six staves. The notation is dense and includes various rhythmic values, accidentals, and articulation marks. The piece is identified as XVII, 51^v (H499).

6.6 Médée, p.31

A handwritten musical score for a single staff. The notation features a series of rhythmic patterns and accidentals, characteristic of a lute or guitar piece. The piece is identified as Médée, p.31.

6.7 X, 52 (H547)

A handwritten musical score for five staves. The notation is complex, with many notes and accidentals. Above the first staff, there are handwritten instructions: "Amplie le temp. en ces mesures" and "Simple p. le temp. en ces mesures". The piece is identified as X, 52 (H547).

6.8 X, 85 (H146)

The image shows a page of handwritten musical notation. It consists of approximately 12 staves of music. The notation includes various note values, rests, and bar lines. Below the musical staves, there are several lines of Latin text, which appear to be lyrics for a piece of music. The text is written in a cursive hand and includes phrases such as "nū in a ter", "nū in aeternū nō confundas", "nō confundas in aeternū nō confundas in a ter", "nū nō confundas", "nō confundas in aeternū nō confundas", "nō confundas in aeternū nō confundas in a ter", "nū nō confundas", "nō confundas in a ter", "nō confundas in aeternū nō confundas in a ter", "nū nō confundas", "nō confundas in a ter", "nō confundas in aeternū nō confundas in a ter". The text is arranged in a way that suggests it is a liturgical or devotional piece, possibly a Mass or a similar religious service. The handwriting is somewhat dense and difficult to read in some places, but the overall structure is clear.

6.9 X, 73^v (H146)

Prelude

Trompeten
Rondeau bis au commencement et à la fin

Timbales et caisse de tambour

Vions et instruments

Orgue et violon et basse
tous

6.10 X, 79 (H146)

ad hanc
tous

judas videtur esse venturus
accusant
tous

6.11 XVI, 80 (H496)

markus

markus

vivat vivat cent fois vivat novus doctor qui sic bene parlat

mi

vivat vivat cent fois vivat novus doctor qui sic bene parlat

regis et suat

Chapter 7

7.1 XXVIII, 46^v (H181)

Handwritten musical score for XXVIII, 46^v (H181). The score consists of six staves. The first two staves are instrumental. The third staff contains the vocal line with the lyrics: "et sa- bere tu- rum da- no-". The fourth and fifth staves are instrumental accompaniment. The sixth staff is a bass line. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten "516" is visible at the bottom of the sixth staff.

7.2 V, 52^v (H536)

Handwritten musical score for V, 52^v (H536). The score consists of four staves. The first three staves are instrumental, with the first two staves marked "trm" and the third staff marked "trm" and "Viol". The fourth staff is a bass line. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten "81" is visible at the bottom of the fourth staff.

7.3 IX, 44 (H355)

The image shows a handwritten musical score for organ, consisting of four staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff is annotated with "tout avec *pp*". The second staff has "orgue avec les Trilles" written below it. The third staff is mostly empty. The fourth staff is annotated with "orgue avec buffet de viole". There are also some numerical markings (6, 4, 5, 4, 6) above the notes in the second and fourth staves, possibly indicating fingerings or specific organ stops.

7.4 VIII, 37 (H198)

Handwritten musical score for voice and organ. The score consists of two systems of staves. The first system has four staves: the top staff is for the voice, and the three staves below are for the organ. The lyrics are written below the staves. The second system has three staves, all for the organ. The lyrics continue below these staves. The handwriting is in black ink on aged paper.

lyric
et organo

litte pecca re que dixisti in cordibus vestris in un
tate pecca re que dixisti in cordibus vestris in un
quod dixisti in cordibus in cordibus vestris in un
bilibus vestris compungimini
bilibus vestris compungimini
bilibus vestris compungimini
bilibus vestris compungimini

7.5 VI, 10 (H332)

Handwritten musical score for VI, 10 (H332). The score consists of ten staves. The first two staves are instrumental. The third and fourth staves are vocal parts with lyrics: *vincit uictor huius mundi triumphat uincit uictor uictor*. The fifth and sixth staves are vocal parts with lyrics: *phet hido uictor regnet hido uictor uictor uictor uictor hido uictor triumphat uictor hido*. The seventh and eighth staves are vocal parts with lyrics: *uictor triumphat uictor hido uictor triumphat uictor hido uictor triumphat uictor hido uictor triumphat uictor hido*. The ninth and tenth staves are organ parts with lyrics: *uictor triumphat uictor hido uictor triumphat uictor hido uictor triumphat uictor hido*. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

7.6 IV, 70 (H399)

gingua longinquaregi o nem ubi breui capite
 et in longinquaregi o nem ubi breui capite
 et in longinquaregi o nem ubi breui capite
 gingua longinquaregi o nem ubi breui capite

orgue

7.7 XXII, 35^v (H483a)

guay
 Jusqu'à se reues hir denotre estremotel est un foudruin
 qui se reues hir jusqu'à se reues hir denotre estre mor tel est un f
 hir jusqu'à - se reues hir denotre estremotel est un f

orgue et voix

7.8 IV, 70 (H399)

eggo sursum ergo deo patrem redibo ad patrem redi

7.9 XXIII, 56-57 (H261)

hos ti - a que caeli pan dis os - ti um

entire pour
l'orgue seul
à l'orgue

bella pre - munt bella pre

munt hosti li a da ro bur da ro but fer auxi li - um da ro bur da ro

7.10 X, 63 (H532)

Antienne pour
Les Violons
Flutes et haut.
Bois a 4 part.

The image shows a handwritten musical score for a piece titled "Antienne pour Les Violons, Flutes et haut. Bois a 4 part." The score is written on ten staves. The first two staves are for the Violins (Violons) and Flutes/Horns (Flutes et haut.), both in 2/4 time and marked with a dynamic of *viv et ff.* The third staff is for the Woodwinds (Bois a 4 part.), also in 2/4 time and marked with *viv et ff.* The fourth staff is for the Organ (org seul), marked with *acc seul*. The fifth staff is for the Cello/Double Bass (celle), marked with *tr*. The sixth staff is for the Organ (org seul), marked with *acc seul*. The seventh and eighth staves are for the Violins (Violons), marked with *tr*. The ninth and tenth staves are for the Flutes/Horns (Flutes et haut.), marked with *tr*. The score includes various musical notations such as notes, rests, and dynamic markings.

7.11 V, 16 (H533)

Handwritten musical score for V, 16 (H533). The score consists of six staves. The first two staves are in treble clef, and the last two are in bass clef. The middle two staves are in alto clef. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are several dynamic markings and performance instructions: "orgue seul", "orgue et Gaije continue", and "org seul violon". The score is written in a single system.

7.12 V, 15^v (H200a)

Handwritten musical score for V, 15^v (H200a). The score consists of three staves. The first two staves are in treble clef, and the last staff is in bass clef. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are several dynamic markings and performance instructions: "pizz" and "tutti". The score is written in a single system.

7.13 III, 113 (H171)

*tout le petit chœur par tagé on deux
chœurs sans nos instruments excepté
l'abbé continue*

2^a a
p^o | be a tus be a tus qui retri buet tibi retri buti o nem

a
be a tus be a tus qui retri buet tibi retri buti o nem

a
be a tus be a tus qui retri buet tibi retri buti o nem

a
be a tus be a tus qui retri buet tibi retri buti o nem

b
be a tus be a tus qui retri buet tibi retri buti

b
be a tus be a tus qui retri buet tibi retri buti

b
be a tus be a tus qui retri buet tibi retri buti

b
be a tus be a tus qui retri buet tibi retri buti

no am re tri bu is si no bis

tu am que re tri bu is ti si no bis

tu am que re tri bu is si re tri bu is si no bis

tu am que re tri bu is si no bis

*tout le petit
chœur avec
les instrum.
be*

o rem tu am quam re tri bu is si no bis

*grand
chœur*

o rem tu am quam re tri bu is si no bis

o rem tu am quam re tri bu is si no bis

o rem tu am quam re tri bu is si no bis

7.14 XI, 23 (H404)

Handwritten musical score for XI, 23 (H404). The score consists of ten staves of music. The first four staves are for the first choir, and the next four staves are for the second choir. The bottom staff is for the basso continuo. The music is written in a style characteristic of 17th-century manuscript notation, with a treble clef and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *ff*. The piece concludes with a double bar line and repeat dots.

Second choir

*La Basso continuo
Se tira del apelo
Sopra del 2. basso*

7.15 XI, 25-25^v (H404)

Iatitunt circa civitatem gabaon oppugnantes oppugnantes e am

Iatitunt circa civitatem gabaon oppugnantes e am

Iatitunt circa civitatem gabaon oppugnantes e am

Iatitunt circa civitatem gabaon oppugnantes oppugnantes e am

4 3

opus
strach.

7.15 ctd

et confestim ascendit filii Israel ad auxilium vestri obsces
et confestim ascendit filii Israel ad auxilium vestri obsces
et confestim ascendit filii Israel ad auxilium vestri obsces
et confestim ascendit filii Israel ad auxilium vestri obsces
et confestim ascendit filii Israel ad auxilium vestri obsces

Chorus filiorum
Israel
p^o chorus

Chorus filiorum Isra.

Ite et antequam irruerent in hos res. lo cutus est iohes domino dixit que coram e is
Ite et antequam irruerent in hos res. lo cutus est iohes domino dixit que coram e is
Ite et antequam irruerent in hos res. lo cutus est iohes domino dixit que coram e is
Ite et antequam irruerent in hos res. lo cutus est iohes domino dixit que coram e is

7.16 XI, 25 (H404)

Musical score for 7.16 XI, 25 (H404). It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is written in a single system with a common time signature.

7.17 XX, 16 (H523/H329)

Musical score for 7.17 XX, 16 (H523/H329). It consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a single system with a common time signature. The lyrics are written below the staves.

tr
tr
tr

actunobis miserere re tuobis miserere re
actunobis miserere mi se re re
actunobis miserere re tuobis mi se re re
actunobis miserere re re
esto nobis
esto nobis
esto nobis

Voix orgue
et basse continue

7.18 VI, 57^v (H333)

ma — — rovel fili a di lee ta dei ma — — rovel fili a di lee ta
ta dei mater a di lee ta dei mater dei ma rovel fili a di lee ta
annunti ate fuge ri annunti a —
annunti ate fuge ri annunti a —
annunti ate fuge ri annunti a —
annunti ate fuge ri narrate ce b annunti ate fuge ri nar rate
annunti ate fuge ri annunti a — et annunti ate fuge
annunti ate fuge ri annunti a — et annunti

voix et viol tout
voix et viol tout
tout
tout
tout
orgue

virtu et Theob

7.19 I, 40 (H12)

tout sans violon
ride
ride
violin et voix
sans violon
quarrens
quarrens me se disti
sans violon
quarrens me se disti
orgue et voix
tout sans violon
misti eruce pas sus redemisti eruce passus quarrens me se disti
misti eruce pas sus quarrens me se disti pas - sus que ren me se disti pas sus re de
quarrens me se disti pas - sus re de misti eruce pas sus re de mis
quarrens me se disti pas sus redemisti eruce pas - sus re de
me se disti pas - sus redemisti eruce pas sus re de misti eruce pas sus quarrens
sus redemisti redemisti eruce pas - sus redemisti quarrens
pas - sus redemisti eruce pas sus redemisti eruce pas - sus redemisti eruce
violin orgue et voix
quarrens me se disti pas sus re de

Handwritten musical score for voice and violin. The score consists of several staves. The top staff is the vocal line, with lyrics "mer ig ne" and "inter o -". The second staff is a piano accompaniment. The third staff is labeled "haut et voix" and contains a melodic line with various ornaments and accidentals. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. The seventh staff is labeled "voix" and contains a melodic line with various ornaments and accidentals. The eighth staff is a piano accompaniment. The ninth staff is a piano accompaniment. The tenth staff is a piano accompaniment. The eleventh staff is a piano accompaniment. The twelfth staff is a piano accompaniment. The thirteenth staff is a piano accompaniment. The fourteenth staff is a piano accompaniment. The fifteenth staff is a piano accompaniment. The sixteenth staff is a piano accompaniment. The seventeenth staff is a piano accompaniment. The eighteenth staff is a piano accompaniment. The nineteenth staff is a piano accompaniment. The twentieth staff is a piano accompaniment. The twenty-first staff is a piano accompaniment. The twenty-second staff is a piano accompaniment. The twenty-third staff is a piano accompaniment. The twenty-fourth staff is a piano accompaniment. The twenty-fifth staff is a piano accompaniment. The twenty-sixth staff is a piano accompaniment. The twenty-seventh staff is a piano accompaniment. The twenty-eighth staff is a piano accompaniment. The twenty-ninth staff is a piano accompaniment. The thirtieth staff is a piano accompaniment. The thirty-first staff is a piano accompaniment. The thirty-second staff is a piano accompaniment. The thirty-third staff is a piano accompaniment. The thirty-fourth staff is a piano accompaniment. The thirty-fifth staff is a piano accompaniment. The thirty-sixth staff is a piano accompaniment. The thirty-seventh staff is a piano accompaniment. The thirty-eighth staff is a piano accompaniment. The thirty-ninth staff is a piano accompaniment. The fortieth staff is a piano accompaniment. The forty-first staff is a piano accompaniment. The forty-second staff is a piano accompaniment. The forty-third staff is a piano accompaniment. The forty-fourth staff is a piano accompaniment. The forty-fifth staff is a piano accompaniment. The forty-sixth staff is a piano accompaniment. The forty-seventh staff is a piano accompaniment. The forty-eighth staff is a piano accompaniment. The forty-ninth staff is a piano accompaniment. The fiftieth staff is a piano accompaniment. The fifty-first staff is a piano accompaniment. The fifty-second staff is a piano accompaniment. The fifty-third staff is a piano accompaniment. The fifty-fourth staff is a piano accompaniment. The fifty-fifth staff is a piano accompaniment. The fifty-sixth staff is a piano accompaniment. The fifty-seventh staff is a piano accompaniment. The fifty-eighth staff is a piano accompaniment. The fifty-ninth staff is a piano accompaniment. The sixtieth staff is a piano accompaniment. The sixty-first staff is a piano accompaniment. The sixty-second staff is a piano accompaniment. The sixty-third staff is a piano accompaniment. The sixty-fourth staff is a piano accompaniment. The sixty-fifth staff is a piano accompaniment. The sixty-sixth staff is a piano accompaniment. The sixty-seventh staff is a piano accompaniment. The sixty-eighth staff is a piano accompaniment. The sixty-ninth staff is a piano accompaniment. The seventieth staff is a piano accompaniment. The seventy-first staff is a piano accompaniment. The seventy-second staff is a piano accompaniment. The seventy-third staff is a piano accompaniment. The seventy-fourth staff is a piano accompaniment. The seventy-fifth staff is a piano accompaniment. The seventy-sixth staff is a piano accompaniment. The seventy-seventh staff is a piano accompaniment. The seventy-eighth staff is a piano accompaniment. The seventy-ninth staff is a piano accompaniment. The eightieth staff is a piano accompaniment. The eighty-first staff is a piano accompaniment. The eighty-second staff is a piano accompaniment. The eighty-third staff is a piano accompaniment. The eighty-fourth staff is a piano accompaniment. The eighty-fifth staff is a piano accompaniment. The eighty-sixth staff is a piano accompaniment. The eighty-seventh staff is a piano accompaniment. The eighty-eighth staff is a piano accompaniment. The eighty-ninth staff is a piano accompaniment. The ninetieth staff is a piano accompaniment. The ninety-first staff is a piano accompaniment. The ninety-second staff is a piano accompaniment. The ninety-third staff is a piano accompaniment. The ninety-fourth staff is a piano accompaniment. The ninety-fifth staff is a piano accompaniment. The ninety-sixth staff is a piano accompaniment. The ninety-seventh staff is a piano accompaniment. The ninety-eighth staff is a piano accompaniment. The ninety-ninth staff is a piano accompaniment. The hundredth staff is a piano accompaniment.

7.21 I, 40^v (H12)

Sanctus labor non fit raptus sanctus labor non fit raptus non fit

Sanctus labor non fit raptus

Sanctus labor non fit raptus labor non fit

basse

quinte et tierce

orgue

7.22 XX, 59^v (H189)

violons

Handwritten musical score for violins and organ. The score consists of seven staves. The first two staves are for violins (Violons). The third staff is for the organ (orgue). The fourth, fifth, and sixth staves contain the vocal line with the lyrics: "et ipse redimet isra-
el et ipse redimet isra-
el et ipse redimet isra-
el et ipse redimet isra-
el". The seventh staff is for the organ, with the instruction "orgue baïlle et quinte de violons" written below it. The music is written in a 3/2 time signature and features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests.

7.23 XX, 55 (H189)

ptor lege tuam et ptor lege tua am festinui festinui te Do mi ne et ptor Regem tu am optor Regem tu
 ptor lege tuam et ptor lege tua festinui festinui te Do mi ne et ptor lege tu am optor Regem tu
 ptor lege tuam et ptor lege tuam festinui festinui te Do mi ne et ptor Regem tu
 tu am optor lege tuam festinui te festinui te Do mi ne et ptor lege tuam
 ptor lege tu am et ptor Regem tu am festinui festinui te Do mi ne
 ptor lege tu am et ptor Regem tu am festinui festinui te Do mi ne
 et ptor lege tuam et ptor lege tu am festinui te Do mi ne

orgue seul

toru) anel v'iol

astiterunt reges ter - rae et principes et principes conuerterunt in unum
astiterunt reges ter - rae et principes et principes conuerterunt in unum
astiterunt reges ter - rae et principes et principes conuerterunt in unum
astiterunt reges ter - rae et principes et principes conuerterunt in unum
astiterunt reges ter - rae et principes et principes conue
astiterunt reges ter - rae et principes et principes conue
astiterunt reges ter - rae et principes et principes conue
astiterunt reges ter - rae et principes et principes conue

videt v'iol

toru) anel v'iol

7.26 VI, 14^v (H471)

Handwritten musical notation for exercise 7.26, VI, 14^v (H471). The notation is on two staves. The top staff contains a single melodic line with various notes and rests, including some with accidentals and dynamic markings. The bottom staff shows a bass line with notes and rests, including a double bar line and a fermata.

7.27 XIII, 48^v (H488)

Handwritten musical notation for exercise 7.27, XIII, 48^v (H488). The notation is on a single staff with a treble clef and a key signature of two sharps. The notation includes notes, rests, and dynamic markings.

7.28 IV, 41 (H105)

Handwritten musical notation for exercise 7.28, IV, 41 (H105). The notation is on a single staff with a treble clef and a key signature of one sharp. The notation includes notes, rests, and dynamic markings.

7.29 III, 35^v-36 (H397)

primus
Chorus

viola fiedemus

Secundus
Chorus

orgue et
viola

7.29 ctd

orgue et viol

vide seulement

Suite

vide seulement

orgue et viol

orgue et viole

vide seulement

1^{er} chœur

violas

voix

celebra - te exalbra - te victoriã celebrat - victoriã e - ju
la - te celebra - te victo - riam victoriã e - ju

Detailed description: This block contains the musical notation for the first choir and voice parts. It consists of five staves. The top two staves are for the choir, with the first staff being the vocal line and the second being the piano accompaniment. The next two staves are for the violas, and the bottom staff is for the voice. The lyrics are written below the vocal lines.

second chœur

orgue et
viola

celebra - te victoriã e - ju
jubi la - te celebra - te victoriã e - ju

E ja
E ja
E ja ergo et
E ja ergo et
E ja ergo et

Detailed description: This block contains the musical notation for the second choir and organ/viola parts. It consists of six staves. The top two staves are for the second choir, with the first staff being the vocal line and the second being the piano accompaniment. The next two staves are for the organ and viola, and the bottom two staves are for the voice. The lyrics are written below the vocal lines.

7.31 XVII, 24^v (H167)

fous avec viol

Handwritten musical score for 'fous avec viol'. The score consists of six staves. The first four staves contain vocal lines with lyrics: 'non pri-', 'non pri-va-bit boni', 'non pri-va-bit boni e-ol qui am-bu-'. The fifth and sixth staves contain instrumental accompaniment. The tempo is marked 'fous avec viol'.

7.32 XXII, 67 (H483)

Handwritten musical score for XXII, 67 (H483). The score consists of six staves. The first four staves contain vocal lines with lyrics: 'grew celestium laudum ges - gloi - re dans les hauts lieux gloire plus fin', 'gloi - re dans les hauts lieux dans les hauts lieux gloire plus fin', 'gloi - re dans les hauts lieux dans les hauts lieux gloire plus fin', 'gloi - re dans les hauts lieux gloi - re dans les hauts lieux gloire plus fin'. The fifth and sixth staves contain instrumental accompaniment. The tempo is marked 'vif et gai'.

7.34 III, 3 (H24)

Handwritten musical score for a vocal piece, consisting of two systems of staves. Each system contains five staves: a vocal line and four accompaniment lines. The lyrics are written below the vocal line.

System 1:

- Staff 1 (Vocal): ne sal — ne sal ne sal — ne
- Staff 2: ne sal — — ne sal ne sal — ne
- Staff 3: ne sal — ne sal — ne
- Staff 4: sal — ne sal — sal ne
- Staff 5: (Accompaniment)

System 2:

- Staff 1 (Vocal): ne sal — ne sal ne sal . ne
- Staff 2: — ne sal — — ne sal ne
- Staff 3: ne sal — — — ne sal ne
- Staff 4: sal — ne sal — — — ne
- Staff 5: (Accompaniment)

7.35 III, 5^v (H24)

Handwritten musical score for the first system, featuring five staves. The lyrics are: *mi - a o dulcis virgo*. The notation includes various note values and rests, with some notes marked with 'x' or '3'.

Handwritten musical score for the second system, featuring five staves. The lyrics are: *mi a*. The notation includes various note values and rests, with some notes marked with 'x' or '3'.

Handwritten musical score for the third system, featuring five staves. The lyrics are: *pia o pia o virginari - a*. The notation includes various note values and rests, with some notes marked with 'x' or '3'.

7.36 XVI, 5^v (H4)

Andantino due violini

domine terra pax hominibus bone voluntatis
 domine terra pax hominibus bone voluntatis
 domine terra pax hominibus bone voluntatis
 domine terra pax hominibus bone voluntatis
 domine terra pax hominibus bone voluntatis
 domine terra pax hominibus bone voluntatis
 domine terra pax hominibus bone voluntatis
 domine terra pax hominibus bone voluntatis
 domine terra pax hominibus bone voluntatis
 domine terra pax hominibus bone voluntatis

Handwritten musical score for a string quartet, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with lyrics in Latin. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics include: *agnus dei*, *qui tollis*, *qui sedes ad dexteram patris*, *qui tollis*, *qui sedes ad dexteram patris*, *qui tollis*, *qui sedes ad dexteram patris*, *qui tollis*, *qui sedes ad dexteram patris*, *qui tollis*, *qui sedes ad dexteram patris*.

Violin I: *agnus dei*

Violin II: *qui tollis*

Viola: *qui sedes ad dexteram patris*

Cello/Double Bass: *qui tollis*

avec violons & mes basse

1^{re} ch

*Toutes les 4 CC
accompagnent*

Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus
Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus
Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus
Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus

2^e ch

Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus
Sanctus Sanctus Sanctus Sanctus Sanctus Sanctus Sanctus Sanctus
Sanctus Sanctus Sanctus Sanctus Sanctus Sanctus Sanctus Sanctus
Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus

3^eme ch

Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus
sanctus - tus sanctus - tus sanctus - tus sanctus - tus sanctus - tus
sanctus - tus sanctus - tus sanctus - tus sanctus - tus sanctus - tus
Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus

4^eme ch

Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus
Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus
Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus
Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus Sanctus - tus

7.39 XXIV, 17^v (H79)

Sicut erat in principio et unum est spiritus nunc et semper et unus deus pater nunc et unus et semper
 amen amen et unus et unus et semper et unus et semper et unus et semper et unus et semper
 et in saecula saeculorum

2 9
6 5
A3
4
6
5
4 3

7.40 XXIV, 22 (H79)

ies - xpi si - tis au - di mi - si - na - nes et di - vi - tes et di - vi - tes et di - vi - tes di - mi - si - na - nes
tes di - mi - si - na - nes di - mi - si - na - nes et di - vi - tes et di - vi - tes et di - vi - tes di - mi - si - na - nes
tes di - mi - si - na - nes di - mi - si - na - nes et di - vi - tes et di - vi - tes et di - vi - tes di - mi - si - na - nes
tes di - mi - si - na - nes di - mi - si - na - nes et di - vi - tes et di - vi - tes et di - vi - tes di - mi - si - na - nes

157493

7.41 XXIV, 14^v (H79)

et et sancti nomi sancti nomi eius et sancti sanc- ti sancti nomi eius quia
et et sancti sancti nomi eius et sancti sanc- ti sancti nomi eius quia
et et sancti sancti nomi eius et sancti sanc- ti sancti nomi eius quia
et et sancti sancti nomi eius et sancti sanc- ti sancti nomi eius quia

7.43 XXVII, 1 (H11)

Tous
premier
Fugue
Symphonie

Tous

Tous

Tous
avec orgue

The image shows a handwritten musical score for a piece titled "premier Fugue Symphonie". The score is written on multiple staves. The first staff is labeled "premier Fugue Symphonie" and has a dynamic marking of "Tous". Below it, there are three more staves, each with a "Tous" dynamic marking. The fourth staff is labeled "avec orgue". The music is written in a complex, rhythmic style with many notes and rests. The notation includes various note values, rests, and dynamic markings. The score is written in black ink on a white background.

8.3 III, 39^v (H397)

2^a
Tiburtius

*f*lores odo raris
odu a viso minus pro tempestate o det o odu a - viso

*f*lores odo raris
minus pro tempestate - o det

Secundo

minus pro tempestate - o det

The musical score consists of three systems. The first system has a vocal line (soprano) and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line (soprano) and a piano accompaniment. The lyrics are written below the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings.

8.4 VI, 87^v (H413)

violas et orgue

et in eundem du Iesus tubane o

et in eundem du Iesus tubane o

et in eundem du Iesus tubane o

et in eundem du Iesus tubane o

et in eundem du Iesus tubane o

et in eundem du Iesus tubane o

et in eundem du Iesus tubane o

gravi voce per se

8.5 IX, 18^v (H353)

flutes toutes flutes flutes flutes

hei hei mihi hei hei mihi quia incolatus meus prolongatus est

orgue joue dans tout ce complet les mêmes parties des flutes

8.6 XV, 51 (H284)

gaudiu[m] salu[m] fac re-gem salu[m] fac re-gem salu[m] fac re-gem
gem Do-mi-ne salu[m] fac re-gem salu[m] fac re-gem salu[m] fac re-gem
gem Do-mi-ne salu[m] fac re-gem salu[m] fac re-gem dex-ter-ae d-i-ae quae op-erant-ur
dex-ter-ae d-i-ae dex-ter-ae d-i-ae dex-ter-ae d-i-ae
dex-ter-ae d-i-ae dex-ter-ae d-i-ae dex-ter-ae d-i-ae
dex-ter-ae d-i-ae dex-ter-ae d-i-ae dex-ter-ae d-i-ae
dex-ter-ae d-i-ae dex-ter-ae d-i-ae dex-ter-ae d-i-ae
dex-ter-ae d-i-ae dex-ter-ae d-i-ae dex-ter-ae d-i-ae

8.7 XV, 48^v (H312)

orgue flûtes

alle lu ya alle lu ya alle lu ya

alle lu ya alle lu ya alle lu ya

orgue et Violon

alle lu ya alle lu ya alle lu ya

fi li j et fi - li a rex cae - li j rex glo - ri a mori - tus

no - die alle lu ya alle lu - ya al - le lu ya al -

le lu - ya et mane prima sab - ba ti ad os - ti um monu - men -

et mane prima sab - ba ti ad os - ti um monu - men -

et mane prima sab - ba ti ad os - ti um monu - men -

ti ac - ces - se runt dis - ci - pu - li al - le lu ya or - gues

ti ac - ces - se runt dis - ci - pu - li alle lu ya

orgue et Violon

ti ac - ces - se runt dis - ci - pu - li al - le lu ya

Handwritten musical score for a choral piece. The score consists of several systems of staves. The top system features vocal lines with the lyrics: "in hoc festo sanctissimo meo etiam et jubi la". The middle system features piano accompaniment with the instruction "suave a largo". The bottom system features vocal lines with the lyrics: "in hoc festo sanctissimo meo etiam et jubi la". The score includes various musical notations such as clefs, time signatures, and dynamic markings like "mezzo soprano", "mezzoforte", and "mezzomodo".

8.9 III, 34 (H322)

quam pulchras quam pulchras amica mea quam pulchras

Cant.

capilli tui sicut gressivae quam pulchras quam pulchras amica mea quam pulchras

Suite

Cant.

gena tua sicut barchinis collis tui sicut monilia quam pulchra

a) partbook 26 (Basse Continue Pour l'orgue), [2^v]

b) partbook 24 (Basse Continue de Viole), [2^v]

c) partbook 25 (Basse Continüe de Viole), [2^v]

8.11a-c Vm¹ 942 (H11a)

a) partbook 26 (Basse Continue Pour l'orgue), [3]

b) partbook 24 (Basse Continue de Viole), [3]

c) partbook 25 (Basse Continue de Viole), [3]

8.12 X, 32^v (H6)

men a men amē amon amen a - men a - men
gta dei patris a men a men a - men cū s̄to sp̄ritu in gl̄a dei patris a men a
men amē amon cū s̄to sp̄ritu in gl̄a dei pa tris a - mē amē amē a men a
- cū s̄to sp̄ritu in gl̄a dei pa tris cū s̄to sp̄ritu in gl̄a dei pa - tris amen a men

entres. poud'aque
seul em ont.

blancs et entres
poud'aque seulement

8.13 X, 31^v (H6)

Handwritten musical score for a liturgical piece, featuring vocal lines and a basso continuo line with figured bass notation. The score is written on six staves. The top five staves are for vocal parts, and the bottom staff is for the basso continuo. The lyrics are in Latin and include the words "amen", "spiritu in gloria dei patris", and "cum sancto spiritu in gloria dei patris". The music is written in a style characteristic of 17th or 18th-century manuscripts, with a focus on rhythmic patterns and melodic lines. The basso continuo line includes figured bass notation, such as "7 6 7 6" and "7 6 7 6", which indicates the fingerings and intervals for the keyboard player. The tempo and performance instructions at the bottom left are "cantiones p' Organo" and "Lento e con dca".

cantiones p' Organo
Lento e con dca

8.14 XXIV, 36^v (H365)

guay

ten ti si - me et pra ha re et pra ha re
ten ti si - me et pra ha re et pra ha re
ten ti si - me et pra ha re et pra ha re
ten ti si - me et pra ha re et pra ha re

plus simple pour l'orgue par dan
tout ce cha co

8.15 XXVII, 51 (H365a)

The image shows a handwritten musical score for a multi-stemmed instrument, likely a guay. The score is organized into ten staves, each labeled "guay" on the left. The notation is dense and includes various rhythmic values and accidentals. The bottom of the page features a series of empty staves and some numerical markings.

9 6 2 4

8.18a-b

a) VII, 86 (H487)

foudre - ne p' vanges la que velle rien d'autre parties conduits savi boire plus
qui le foudre s'en pour vanges que velle rien d'autre parties en seils d'avis boire plus
belle aymeramieux donner le repos aux fran cois qued'chaines en
belle aymeramieux donner le repos - - - aux fran cois qued'chaines en nom

b) Vm⁶ 18, clavecin, 7 (H487a)

c) Vm⁶ 18, Viole, 7 (H487a)

8.19a-c

a) VII, 86 (H487)

Handwritten musical score for VII, 86 (H487). The score consists of eight staves. The first two staves are for the right hand (treble clef), and the last two are for the left hand (bass clef). The middle four staves contain vocal lines with lyrics in French. The lyrics are: "quettes fruits agnus deus o paix o", "paix o", "paix o", "paix o", "paix si long temp deffir", and "paix si long". There are various musical markings such as "tr" (trill) and "f" (forte) throughout the score.

b) Vm⁶ 18, clavecin, 8^v (H487a)

Handwritten musical score for Vm⁶ 18, clavecin, 8^v (H487a). The score is written on a single staff with a treble clef. It features a series of notes with various ornaments and markings, including "7", "f", "tr", and "2".

c) Vm⁶ 18, Viole, 8^v (H487a)

Handwritten musical score for Vm⁶ 18, Viole, 8^v (H487a). The score is written on a single staff with a treble clef. It features a series of notes with various ornaments and markings, including "f", "tr", and "2".

8.20a-d

a) XXVII, 22 (H422)

Handwritten musical score for XXVII, 22 (H422). The score consists of eight staves. The first four staves are instrumental. The fifth staff begins with the Latin text: "nus quonia in a ternum quonia in a ter - num miseri cordi a e - jus". The sixth staff continues: "quonia bonus quonia in a ternu quonia in a ter - num miseri cordi a e - jus quonia in a". The seventh staff continues: "sonus quonia in a ternu. quonia in a ternu miseri cordia miseri cordia e - jus quonia in a". The eighth staff continues: "sonus quonia in a ternu quonia in a ter; - num miseri cordia e - jus".

b) Vm¹ 1481, partbook 38 (Basse Continuë P^r L'Orgüe), 4 (H422a)

Handwritten musical score for Vm¹ 1481, partbook 38 (Basse Continuë P^r L'Orgüe), 4 (H422a). The score consists of a single staff with a treble clef and a key signature of one flat. It contains several measures of music, including a sequence of notes and rests.

c) Vm¹ 1481, partbook 36 (Basse Continue), 2 (original pagination) (H422a)

Handwritten musical score for Vm¹ 1481, partbook 36 (Basse Continue), 2 (original pagination) (H422a). The score consists of a single staff with a treble clef and a key signature of one flat. It contains several measures of music, including a sequence of notes and rests.

d) Vm¹ 1481, partbook 37 (Basse Continuë), 2 (original pagination) (H422a)

Handwritten musical score for Vm¹ 1481, partbook 37 (Basse Continuë), 2 (original pagination) (H422a). The score consists of a single staff with a treble clef and a key signature of one flat. It contains several measures of music, including a sequence of notes and rests.

8.21a-d

a) XXVII, 34^v (H422)

Handwritten musical score for voice and lute. The score consists of seven staves. The top staff is for the voice, with the lyrics: "quia deus quia deus educeat quasi lumen iustitiam vestram". The following five staves are for the lute, with the lyrics: "quia deus quia deus educeat quasi lumen iustitiam vestram". The bottom staff is for the voice, with the lyrics: "quia deus quia deus educeat quasi lumen iustitiam vestram". The score includes various musical notations such as clefs, time signatures, and accidentals.

b) Vm¹ 1481, partbook 38 (Basse Continuë P^r L'Orgüe), 22 (H422a)

Handwritten musical score for lute. The score consists of a single staff with various musical notations, including clefs, time signatures, and accidentals.

c) Vm¹ 1481, partbook 36 (Basse Continue), 9 (original pagination) (H422a)

Handwritten musical score for lute. The score consists of a single staff with various musical notations, including clefs, time signatures, and accidentals.

d) Vm¹ 1481, partbook 37 (Basse Continuë), 9 (original pagination) (H422a)

Handwritten musical score for lute. The score consists of a single staff with various musical notations, including clefs, time signatures, and accidentals.

8.22 XXII, 69 (H259)

lecti o mnis transfigit te transfigam ab his jefu m dulas et vjctur animam me ce ut sauci etru et tangunt
lecti omis transfigit te transfigam ab his jefu m dulas et vjctur animam me ce ut sauci etru et tangunt
lecti omis transfigit te transfigam ab his jefu m dulas et vjctur animam me ce ut sauci etru et tangunt
omnibus

8.23 XX, 6 (H184)

et dominus et dominus subannabit eos tunc loquetur ad eos tunc lo
et dominus et dominus subannabit eos tunc loquetur ad eos tunc lo
et dominus et dominus subannabit eos tunc loquetur ad eos tunc lo
quetur ad eos in ira su et in furore suo conturbabit eos conturbabit eos
quetur ad eos in ira su et in furore suo conturbabit eos conturbabit eos
quetur ad eos in ira su et in furore suo conturbabit eos conturbabit eos
quetur ad eos in ira su et in furore suo conturbabit eos conturbabit eos
nat
gravy

8.24 XXVIII, 18 (H226)

Handwritten musical score for the piece 'Donec ponā in inimicos tuos scabellum pedū tuorum'. The score is written on four systems of staves. The first system includes a treble clef, a 2/2 time signature, and the lyrics 'Donec ponā in inimicos tuos scabellum pedū tuorum'. The second system includes a bass clef and the same lyrics. The third system includes a treble clef and the lyrics 'Donec ponā in inimicos tuos scabellum pedū tuorum'. The fourth system includes a bass clef and the lyrics 'Donec ponā in inimicos tuos scabellum pedū tuorum'. Below the fourth system, there are performance instructions: 'b', '66/76', and 'en bas pour naturel pour longuē' and 'naturel pour longuē'. At the bottom right, there are tempo markings: '56', '56', '76', and '83'.

8.25 VI, 56^v (H333)

Handwritten musical score for the piece 'In ille non chumbim non ferephim'. The score is written on four systems of staves. The first system includes a treble clef, a 2/2 time signature, and the lyrics 'In ille non chumbim non ferephim'. The second system includes a bass clef and the lyrics 'non chumbim non chumbim non ferephim'. The third system includes a bass clef and the lyrics 'non throni non throni ne domi nati o nes'. The fourth system includes a bass clef and the lyrics 'non throni non throni ne domi nati o nes'. Above the first system, there is a handwritten note 'Basso Continuo'. Below the third system, there is a handwritten note 'Basso'. At the bottom, there is a handwritten note 'en bas'.

fous

o nos felices fili; o nos felices

o nos felices fili; o nos felices

o nos felices fili; o nos felices

o nos felices fili; o nos felices

o nos felices fili; o nos felices

o nos felices fili; o nos felices

o nos felices fili; o nos felices

o nos felices fili; o nos felices

o nos felices fili; o nos felices

o nos felices fili; o nos felices

cantin

8.27 VII, 6 (H193)

hi in terra et occultis in terra et occultis sapientie
 hi in terra et occultis in terra et occultis sapientie
 hi in terra et occultis et occultis sapientie tuae sapientie tuae in terra et occultis in terra
 et manifestasti mihi hi in terra et occultis sapientie tuae et occultis sapientie tuae in terra et occultis in terra
 manifestasti mihi hi in terra et occultis in terra et occultis sapientie tuae in
 manifestasti mihi hi in terra et occultis et sapientie tuae in
 en bas nat en bas

tu et in terra et occultis sapientie tuae manifestasti mihi manifestasti
 tu et in terra et occultis sapientie tuae manifestasti mihi manifestasti
 et occultis sapientie tuae et sapientie tuae manifestasti mihi manifestasti
 et occultis sapientie tuae et sapientie tuae et manifestasti manifestasti mihi manifest
 et occultis in terra et occultis sapientie tuae et manifestasti mihi manifest
 et occultis in terra et occultis sapientie tuae et manifestasti mihi manifest
 en bas nat en bas nat en bas

8.28 XVIII, 48 (H179)

Dormi e runt dormi e runt somnum suum et
cresc rit cresc rit

nihil et nihil incepterunt ^{ma} ^{vi} ^{di} ^u i u i t i a rum in manibus in membris ho - is Dormi
cresc

e runt dormi e runt somnum suum dormi e runt somnum suum et
cresc rit

8.29 XXVI, 33 (H224)

This page contains a handwritten musical score for XXVI, 33 (H224). The score is written on ten systems of staves, each system containing five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The score is annotated with several performance instructions: *molto* (written above the first staff), *p^o vision offl. soul* (written above the second staff), *p^o vision offl. soul* (written above the third staff), *acc soul* (written below the fourth staff), *trist* (written above the fifth staff), *p^o vision offl. souls* (written above the sixth staff), *p^o vision offl. souls* (written above the seventh staff), *acc soul* (written below the eighth staff), *p^o vision offl. s.* (written above the ninth staff), *p^o vision offl. s.* (written above the tenth staff), *acc soul* (written below the eleventh staff), and *trist* (written below the twelfth staff). The score concludes with a double bar line and repeat signs.

8.30 V, 6^v (H8)

apostle
Complet Kyrie eleison — Son — Kyrie eleison Kyrie eleison Kyrie eleison Kyrie eleison
deliquit Kyrie eleison — Son elei — Son Kyrie eleison Kyrie eleison Son Kyrie eleison
trus Kyrie eleison — Son Kyrie eleison Kyrie eleison — Son Kyrie eleison
trus Kyrie eleison — Son Kyrie eleison Kyrie eleison — Son Kyrie eleison
au final Kyrie eleison — Son Kyrie eleison Kyrie eleison — Son Kyrie eleison

8.31 V, 7 (H8)

et ipse qui se celebrant
 cura Ehtonne gloria Echotus et in terra pax hominibus bona voluntas
 ista exultat deo
 Echotus et in terra pax hominibus bona voluntas
 Echotus et in terra pax hominibus bona voluntas
 Echo Son et in terra pax hominibus bona voluntas

orgues seul

his forte laudamus te adoramus te glorificamus te gratias agimus tibi propter
 his forte laudamus te benedicimus te adoramus te glorificamus te — gratias agimus tibi propter
 his forte laudamus te benedicimus te glorificamus te gratias agimus tibi propter magis
 his forte laudamus te benedicimus te glorificamus te gratias agimus tibi propter magis

org. et basse contin.

8.32 XXII, 90^v (H84)

Handwritten musical score for XXII, 90^v (H84). The score consists of four staves. The top staff is a vocal line with lyrics "o-ra o-ra pro-no-bis". The second staff is a piano accompaniment. The third staff is another vocal line with lyrics "ra o-ra pro-no-bis". The fourth staff is a piano accompaniment with lyrics "ra o-ra pro-no-bis" and "bis".

8.33a-b

a) XXVII, 7 (H11)

This is a handwritten musical score for a vocal piece, likely a liturgical text. It consists of two main systems of staves. The first system contains ten staves with vocal lines and Latin lyrics. The lyrics are: "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium". The second system contains ten staves, mostly instrumental accompaniment, with some lyrics: "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium", "visibilium omnium et invisibilium et inuisibilium". The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like "accomp. Seul." and "anfoul".

b) Vm¹ 942, partbook 24 (Basse Continue de Viole), [2] (H11a)

Handwritten musical score for Basse Continue de Viole, partbook 24, page 124. The score is written on two systems of five staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The notation consists of various rhythmic values and rests. The second system continues the piece with similar notation. Performance markings include 'Pulcrum' at the start of the second system, 'doux' and 'fort' dynamics, and the instruction 'et in unum' at the end of the second system.

8.34a-b

a) XXVII, 28 (H422)

Flutes sans hautbois
Violins sourdines
Trompes sourdines
Basses chœurs contrebasses sans bassons. sourdines

Suite

Violins sourdines
Trompes sourdines
Basses chœurs contrebasses sans bassons. sourdines

400
Suite

Violins sourdines
Trompes sourdines
Basses chœurs contrebasses sans bassons. sourdines

395
Suite

Basses de chœur aussi la basse continue sans bassons

orgue seul sans basses de violon

b) Vm¹ 1481, partbook 36 (Basse Continue), 5^v (original pagination) (H422a)

The image shows two staves of handwritten musical notation. The first staff is titled "Jourdine" and is written in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a sequence of notes and rests, with a measure number "14" written below the staff. The second staff is titled "Prelude" and is written in a bass clef with a key signature of one flat (B-flat). It also contains a sequence of notes and rests. Both staves are written in a cursive, handwritten style.

8.35 XXIV, 29-29^v (H7)

Agnus dei agnus dei qui tollis peccata mundi qui tollis peccata mundi
 Agnus dei agnus agnus dei qui tollis peccata mundi qui tollis peccata mundi
 Agnus dei agnus agnus dei qui tollis peccata mundi qui tollis peccata mundi
 Agnus dei agnus dei qui tollis peccata mundi qui tollis peccata mundi
 Agnus dei agnus dei qui tollis peccata mundi qui tollis peccata mundi

Sotto

Dona eis dona eis re - - - quem
 re - - - quem dona eis re - - - quem
 e - is re quem dona eis dona e is re - - - quem
 e - is requiem dona e is re - - - quem
 Agnus dei qui tollis qui tollis peccata
 Agnus dei agnus dei qui tollis qui tollis peccata
 Agnus dei agnus dei qui tollis qui tollis peccata

8.35 ctd

mun di do-na e is dona e is re qui em
mun di do-na e is dona e is re qui em
qui tollis peccata mundi dona e is dona e is re qui em

Sous
agnus dei agnus dei qui tollis peccata mundi qui tollis peccata mundi
agnus dei agnus agnus dei qui tollis peccata mundi qui tollis peccata mundi
agnus dei agnus agnus dei qui tollis peccata mundi qui tollis peccata mundi
agnus dei agnus dei qui tollis peccata mundi qui tollis peccata mundi

8.36 XXV, 54^v (H219)

ritard sans Diefis en fut fur

bit lingua mea iusti hanc tu - am Do - mi ne Do - mi ne
bit lingua mea iustitiam tu - am Do - mi ne Do - mi ne
- bit oculi mei iustitiam tu - am Do - mi ne Do - mi ne

acc. seul
Doux

Handwritten musical score for a liturgical text. The score consists of several systems of staves. The top system includes a vocal line with the lyrics: "quo ni am si voluisset sacri ficiu m si voluisset sacri ficiu m" and "De di ssum ni". Below this are two more staves, likely for a second voice or instrument, with similar lyrics. The middle section features a large bracketed group of staves, with the word "ton" written below several of them. The bottom section is marked "les 2" and "effus", and contains several staves with the lyrics: "que ho lo caustis non delectaberis non non delectaberis non non" and "ho lo caustis non delectaberis non delectaberis non non". The score is written in a cursive, handwritten style.

8.38 XXV, 67^v (H9)

Handwritten musical score for a choir and soloist. The score consists of eight staves. The top four staves are for a four-part choir (Soprano, Alto, Tenor, Bass). The fifth staff is for a soloist (Bass). The bottom two staves are for a soloist (Soprano) and an accompanist (piano). The lyrics are in Latin: "pa - trum omni - poten - tum fac - to - rum cae - li et ter - rae fac - to - rum cae - li et ter - rae fac - to - rum cae - li et ter - rae".

8.39 VI, 30 (H190)

de tor ren - te in via
 de tor ren - te in via

prophete a oral
 prophete a oral

Simpliciter
 Simpliciter

Donnez toutes ses paupes aux voix des 2 deus

Simpliciter

8.41 XXIV, 1^v (H87)

Christi divina gratia purissima castissima inviolata intemerata admirabilis
divina gratia castissima intemerata amabilis admirabilis amabilis admirabilis
Christi divina gratia purissima castissima intemerata admirabilis
Christi divina gratia purissima castissima intemerata admirabilis
matris creatoris salvatoris o ra pro no bis veneranda
matris creatoris salvatoris o ra pro no bis veneranda predicanda
matris creatoris salvatoris o ra pro no bis virgo prudentissima

The image shows a handwritten musical score on ten staves. The top four staves contain the text: "Christi divina gratia purissima castissima inviolata intemerata admirabilis". The fifth and sixth staves contain: "matris creatoris salvatoris o ra pro no bis veneranda". The seventh and eighth staves contain: "matris creatoris salvatoris o ra pro no bis veneranda predicanda". The ninth and tenth staves contain: "matris creatoris salvatoris o ra pro no bis virgo prudentissima". The score includes various musical notations such as clefs, time signatures, and dynamic markings like "p", "f", and "mf".

8.42 XXV, 3 (H86)

o ra pro no - bis o ra pro no - bis
o ra pro no - bis o ra pro no - bis
o ra pro no - bis o ra pro no - bis
ritornelle

8.43 V, 19 (H147)

quoque paraclitum spiritum sancti quoque paraclitum spiritum
sacrum paraclitum spiritus sancti quoque paraclitum paraclitum spiritum
sacrum spiritus sancti quoque paraclitum paraclitum spiritum
quoque paraclitum spiritum sancti quoque sacrum paraclitum spiritum
ritornelle

8.44 XV, 97 (H162)

Plus quoy
plectrum seul
plectrum
Recit' accomp seul

8.45 XXIV, 26 (H7)

Handwritten musical score for Kyrie eleison. The score consists of five staves. The top four staves are vocal parts, and the bottom staff is a basso continuo line. The lyrics are: "Kyrie eleison Kyrie eleison Kyrie eleison Kyrie eleison Kyrie eleison Kyrie eleison Kyrie eleison Kyrie eleison". There are some markings like "rit" and "trio" in the score.

8.46 XX, 24^v (H408)

Handwritten musical score for "Libens Christus". The score has four staves. The top staff is the vocal line with lyrics: "famem meam quis replebit". The second staff is the basso continuo line. The third and fourth staves are also vocal parts with lyrics: "Christus veni veni fili". There is a "3" marking in the third staff.

8.47 XVIII, 17^v (H501)

Handwritten musical score for "Veni de caelo". The score has four staves. The top three staves are vocal parts with lyrics: "Veni de caelo et habitabis in domo patris tui". The bottom staff is a basso continuo line with lyrics: "Veni de caelo".

8.48a-b

a) VII, 83^v (H487)

meure de meure tou jours avec nous tout arabelle en rondan
meu - re tou jours avec nous rondan - tout.
meure de meure tou jours avec nous
Fla seul
reprise
1. seul
1^{er} dessus second dessus Trompe basse

b) Vm⁶ 18, clavecin, 7^v (H487a)

8.49 XVII, 42 (H404a)

univo chiaro

gru

This block contains a handwritten musical score for XVII, 42 (H404a). The score is written on ten staves, with the first four staves grouped by a brace on the left and the last six staves grouped by another brace. A large, thick diagonal 'X' is drawn across the entire score, from the top-left to the bottom-right. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is marked with the instruction 'univo chiaro' and the second staff with 'gru'.

8.50 XVII, 41^v (H168a)

This block contains a handwritten musical score for XVII, 41^v (H168a). The score is written on four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score concludes with a double bar line and a fermata.

The image displays a handwritten musical score for three systems. Each system consists of four staves. The notation is written in black ink on white paper. The first system begins with a treble clef on the top staff and a bass clef on the bottom staff. The second system also uses a treble clef on top and a bass clef on bottom. The third system features a treble clef on top and a bass clef on bottom. The music includes various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "Sault" and "Tant" are written above the staves. The score concludes with a double bar line and a fermata on the final note of the bottom staff in the third system.

8.52 XV, 41^v (H514)

Handwritten musical score for strings, consisting of six staves. The first staff is for Violin I, with the handwritten instruction *violini I* written below it. The second staff is for Violin II. The third staff is for Viola. The fourth staff is for Bass, with the handwritten instruction *Basse contin. Solos* written below it. The fifth and sixth staves are for Cello and Double Bass. The score is written in a single system with a brace on the left side grouping all staves. The notation includes various rhythmic values, accidentals, and dynamic markings.

8.53 XX, 14^v (H523)

This is a handwritten musical score for a string quartet, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *pizzicato* marking and features a series of sixteenth-note patterns. Subsequent staves include markings for *f* (forte) and *p* (piano), along with *2^a violini* and *2^a violoncelli* designations. The score concludes with a wavy line indicating a sustained or tremolo effect.

Chapter 9

9.1 VIII, 21^v (H345)

Handwritten musical score for VIII, 21^v (H345). The score includes the following parts:

- Organo**: Organ part, top staff.
- Organo Basso**: Organ part, second staff.
- Organo Alto**: Organ part, third staff.
- Organo Tenore**: Organ part, fourth staff.
- Organo Basso**: Organ part, fifth staff.
- Organo Contraltino**: Organ part, sixth staff.
- Organo Soprano**: Organ part, seventh staff.

Lyrics for the vocal parts:

- Organo Alto: *etc*
- Organo Tenore: *etc rexit cor magis no - bis etc*
- Organo Basso: *etc rexit cor*
- Organo Contraltino: *etc rexit cor*
- Organo Soprano: *etc rexit cor nulla su - bis no - bis etc*
- Organo Soprano (bottom): *etc rexit cor etc*

9.2 XXI, 65^v (H483)

Handwritten musical score for a choir, consisting of eight staves. The music is written in a single system with a common time signature (C) and a key signature of one sharp (F#). The lyrics are in French and are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like *rit.* and *rit. 1*. The lyrics are: "re - chon - nez - nous le - roi - re", "re - chon - nez - nous le - roi - re", "re - chon - nez - nous le - roi - re", "re - chon - nez - nous le - roi - re", "re - chon - nez - nous le - roi - re", "re - chon - nez - nous le - roi - re", "re - chon - nez - nous le - roi - re", and "re - chon - nez - nous le - roi - re". The final line of the score is labeled "tous par echo".

9.3 VI, 71 (H83)

Sa mysti ca turris dauidica do-mus aurea Janua caeli
 Sa mysti ca turris dauidica do-mus aurea Janua caeli
 rota ro la mysti ca turris dauidica do-mus aurea Janua caeli
 turris eburnea fidei arca
 turris eburnea fidei arca
 turris eburnea fidei arca
 turris eburnea fidei arca
 turris eburnea fidei arca
 turris eburnea fidei arca
 turris eburnea fidei arca
 turris eburnea fidei arca

9.4 VI, 71^v (H83)

Turris dauidica domus aurea parua cali stellamata
 Turris dauidica domus aurea parua cali stellamata
 Turris dauidica domus aurea parua cali stellamata kirama
 Turris eburnea pascens arca stellamata kirama
 Turris dauidica turris eburnea pascens arca stellamata kirama
 Turris eburnea pascens arca stellamata kirama

9.5 VII, 70° (H487)

vite tou

vite tou et fort

vite et fort

cur vite et fort fuyons éloignons nous fuyons éloignons nous éloignons nous de ces lieux pleins d'horreurs

cur vite et fort fuyons éloignons nous fuyons éloignons nous éloignons nous de ces lieux pleins d'horreurs

cur vite et fort fuyons éloignons nous de ces lieux pleins d'horreurs

vite et fort fuyons éloignons nous fuyons éloignons nous éloignons nous de ces lieux pleins d'horreurs

vite et fort fuyons éloignons nous éloignons nous éloignons nous de ces lieux pleins d'horreurs

vite et fort fuyons éloignons nous éloignons nous de ces lieux pleins d'horreurs

vite et fort fuyons éloignons nous éloignons nous de ces lieux pleins d'horreurs

Baugoy Schi

Cantate et orgue

9.6 XXII, 68^v (H195)

Handwritten musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The score consists of six staves. The lyrics are Latin, with some words written in a stylized or shorthand manner. The lyrics are: *est iniquitas in e - o non non non*, *est iniquitas in e - o non non non*, *est iniquitas in e o non est non est iniquitas in e o non*, *est iniquitas in e o non non est non est iniquitas in e o non*, *est iniquitas in e o non non est non est iniquitas in e o non*, and *est iniquitas in e o non est non est non est iniquitas in e o non*. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *mf* and *f*. There are also some handwritten annotations and a bracketed section at the bottom right.

9.7 VII, 78^v (H487)

Chœur des arts et des guerriers *trou*

Tenor 1 *trou*

Tenor 2 *trou*

Bar et Bas

gr. M

Chor

Bass

Beau et
Calt.

Charmante paix d'ici la prospérité de l'indépendance que nous nous passons sans bon pas

Charmante paix d'ici la prospérité de l'indépendance que nous nous passons sans bon pas

Charmante paix d'ici la prospérité de l'indépendance que nous nous passons sans bon pas

Charmante paix d'ici la prospérité de l'indépendance que nous nous passons sans bon pas

Charmante paix d'ici la prospérité de l'indépendance que nous nous passons sans bon pas

Charmante paix d'ici la prospérité de l'indépendance que nous nous passons sans bon pas

Chœur de femmes

bon

trist

B¹ et Tal

gr. Alt

Charp

Bass

Baryt

Amus

mod. de la grande fleur

Ch¹

rennons le ciel la terre et l'onde que tout se confond que tout
rennons le ciel la terre et l'onde que tout
rennons le ciel la terre et l'onde que tout se con- fo
rennons rennons le ciel la terre et l'onde que tout
rennons le ciel la terre et l'onde que tout se con- fond

9.9 XXII, 38^v (H483a)

quay
Bretal
faitons de nos joyaux en
Cygill
faisons de nos joyaux en
C Champ
faisons de nos joyaux en
C Bop
faitons de nos joyaux en
orgue et voix

9.10 XII, 5 (H372)

Senti at o jefu mens mea dulcedinem praesentia dulcedine praesentia tu - a nil querat coetras
Senti at o jefu mens mea dulcedinem praesentia tu - a nil querat coetras
Senti at o jefu mens mea dulcedine praesentia tu a praesentia tu - a
Senti at o jefu mens mea dulcedine praesentia tu - a

9.11 V, 57^v (H432)

Handwritten musical score for voice and instruments. The score consists of seven staves. The top staff is a treble clef with a 3/8 time signature. The second and third staves are bass clefs. The fourth and fifth staves are treble clefs. The sixth and seventh staves are bass clefs. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and ornaments. There are several handwritten annotations in the right margin, including "acc. sul. of Taylor" and "acc. sul. of Taylor".

Lyrics: *insurgat haeresis in saecula saeculorum*
insurgat haeresis in saecula saeculorum
insurgat haeresis in saecula saeculorum
insurgat haeresis in saecula saeculorum
insurgat haeresis in saecula saeculorum
insurgat haeresis in saecula saeculorum
insurgat haeresis in saecula saeculorum

Annotations: *acc. sul. of Taylor*, *acc. sul. of Taylor*, *acc. sul. of Taylor*, *acc. sul. of Taylor*, *acc. sul. of Taylor*, *acc. sul. of Taylor*, *acc. sul. of Taylor*

9.12 V, 58 (H432)

Handwritten musical score for voice and instruments. The score consists of seven staves. The top two staves are instrumental. The third staff is for voice, with the lyrics: *his* *caput impiū ex tol - lat ex tol - lat no - na - tor*. The fourth staff is for voice, with the lyrics: *his* *caput impiū ex tol - lat ex tol - lat no - na - tor*. The fifth staff is for voice, with the lyrics: *caput impiū ex tol - lat ex tol - lat no - na - tor*. The sixth staff is for voice, with the lyrics: *caput impiū ex tol - lat ex tol - lat no - na - tor*. The seventh staff is for voice, with the lyrics: *caput impiū ex tol - lat ex tol - lat no - na - tor*. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*.

9.13 V, 55 (H432)

- ornant e - um
e - um
nant e - um
na nit e - um
na nit e - um

7 F A4

9.14 XII, 6 (H372)

touty les voix
Seulement

Sicut homo sine adiutori o inter mortuos li-ber sicut vulnerati Dormi en-tes Dormi
Sicut homo sine adju tario inter mortuos li-ber sicut vulnerati Dormi entes Dormi
Sicut homo sine adiutori o inter mortuos li-ber sicut vulnerati Dormi entes Dormi
Sicut homo sine adiutori o inter mortuos li-ber sicut vulnerati Dormi entes Dormi

acc. seul

9.15 X, 8 (H207)

dantia in tuis abundantiis in tuis et abundantia in tuis in tuis tuis
 tuis tuis abundantiis abundantiis abundantiis in tuis in tuis tuis
 dantia in tuis tuis abundantiis et abundantiis in tuis tuis
 tuis tuis abundantiis abundantiis abundantiis in tuis in tuis tuis
 dantia in tuis tuis abundantiis et abundantiis in tuis tuis
 tuis tuis abundantiis abundantiis abundantiis in tuis in tuis tuis

9.16 VI, 32^v (H190)

glo - ria gloria patri et filio et spiritui sancto
 glo - ria patri et filio et spiritui sancto
 glo - ria gloria patri et filio et spiritui sancto
 - - - per gloria patri et filio et spiritui sancto et in

9.17 XV, 100 (H162)

premier chœur

les quatre premiers les quatre seconds et 3e
gloria patri gloria filii gloria spiritus sancto
gloria patri gloria filii gloria spiritus sancto
gloria patri gloria filii gloria spiritus sancto
gloria patri gloria filii gloria spiritus sancto

9.19 XXVIII, 10 (H226)

M^{te} du Tenor
M^{te} Alto
M^{te} Tenor
Violin
Cello/Double Bass

Donce ponam in i micos tu - os scabel huius pedu tu - o - rum

9.20 X, 35 (H6)

Soprano
Alto
Tenore
Violin
Cello/Double Bass

Deo vero deum de deo huius de lumine. Deo huius de lumine

9.21 X, 24^v (H6)

Handwritten musical score for Kyrie eleison. The score consists of seven staves. The top two staves are for vocal parts, with lyrics: "Kyri - e Kyri e Kyri e - e lei - son". The bottom five staves are for piano accompaniment. The music is in a minor key with a key signature of two flats. The tempo is marked with a common time signature (C). There are various musical notations including notes, rests, and dynamic markings.

9.22 XXIV, 2^v (H87)

Handwritten musical score for the prayer of the martyrs. The score consists of five staves. The top two staves are for vocal parts, with lyrics: "loru martyru confessoru virginu sanctoru omnium ora o ra pro no". The bottom three staves are for piano accompaniment. The music is in a minor key with a key signature of two flats. The tempo is marked with a common time signature (C). There are various musical notations including notes, rests, and dynamic markings.

9.24 VI, 45 (H191)

The image shows a handwritten musical score for two parts, A and B. Part A is written on a treble clef staff, and Part B is written on a bass clef staff. Both parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The lyrics are in Latin and are written below the staves. Part A lyrics include "laur - da je ru sa lem do - mi nus glo ri a pa tri et filio" and "ni - ce - is". Part B lyrics include "laur - da je ru sa lem do - mi nus glo ri a pa tri et filio" and "glo ri a glo ri a pa tri et filio". There are also some handwritten annotations like "sul" and "stai" above notes in Part B.

A

laur - da je ru sa lem do - mi nus glo ri a pa tri et filio
ni - ce - is glo ri a pa tri et filio
ni - ce - is glo ri a pa tri et filio
ni - ce - is glo ri a pa tri et filio

B

laur - da je ru sa lem do - mi nus glo ri a pa tri et filio
glo ri a glo ri a pa tri et filio
glo ri a glo ri a pa tri et filio
glo ri a glo ri a pa tri et filio

Handwritten musical score for a vocal part. The lyrics are: *nes gen - tes praesite nomi ni sancto es*. The music is written on a single staff with a treble clef and a key signature of one sharp (F#).

Primus chorus fidelium

Handwritten musical score for the First Chorus of the Fidelity. The lyrics are: *qui laudate e - um lauda te lauda te lauda - te e - um la -*
laudate e - um lauda te lauda te laudate e - um la -
laudate e - um lauda te lauda te laudate laudate e - um la -
laudate e - um lauda te lauda te lauda te e - um la -

Secundus chorus fidelium

Handwritten musical score for the Second Chorus of the Fidelity. The lyrics are: *us laudate e - um lauda te lauda te laudate e - um sol et luna lauda te e -*
laudate e - um lauda te lauda te laudate e - um sol et luna laudate e -
laudate e - um lauda te lauda te laudate e - um sol et luna lauda te e -
laudate e - um lauda te lauda te laudate e - um sol et luna laudate e -

Handwritten musical score consisting of ten staves. The first four staves are instrumental. The fifth staff begins with the handwritten note "Vers 2 diffusio" and the lyrics "Deprofundis clama". The sixth staff contains the lyrics "Deprofundis clama vi ad te do mine clama". The seventh staff contains the lyrics "Deprofundis clama vi ad te". The eighth staff contains the lyrics "Deprofundis clama vi ad te do mine clama". The ninth staff contains the lyrics "Deprofundis clama vi ad te do mine". The tenth staff is instrumental. The music is written in a single system with various rhythmic values and clefs.

9.28 XII, 15^v (H434)

Lez plus vions

L'antiphonie des Officiers

L'antiphonie des Officiers

Toutes les Rues et contrées

memoria abundantie misericordie tue letantes letan- tes decanta- tes decanta- tes decanta- tes decanta- tes

memoria abundantie misericordie tue letantes letan- tes decanta- tes decanta- tes decanta- tes decanta- tes

memoria abundantie misericordie tue letantes letan- tes decanta- tes decanta- tes decanta- tes decanta- tes

9.29 XXIV, 49 (H80)

tout

tout

tout

tout

tout

P'et' plus

et d'ni sed d'ni tes d'ni sit d'ni sit i - na nes i - na nes

et d'ni sed d'ni tes d'ni sit d'ni sit i - na nes i - na nes

et d'ni sed d'ni tes d'ni sit d'ni sit i - na nes i - na nes

et d'ni sed d'ni tes d'ni sit d'ni sit i - na nes i - na nes

premier chœur

remi ni me i saltem us a mi ci me i qui
 remi ni me i saltem us a mi ci me i qui
 remi ni me i saltem us a mi ci me i qui
 remi ni mei saltem us a mi ci me i

second chœur

remi ni me i saltem us a mi ci me i
 remi ni me i saltem us a mi ci me i
 remi ni me i saltem us a mi ci me i
 remi ni me i saltem us a mi ci me i

premier chœur

manus domini te ti git me quia manus domi ni
 manus domini te ti git me qui manus domi ni
 manus domini te ti git me quia manus domi ni

second chœur

cydrefu

Sans violons

Violoncelle

Dauslamfue

incomuerendo domini uicaptiui tra dom fia facti fumy sicut conso

incomuerendo domini uicaptiuitate fi on facti fumy sicut conso la

incomuerendo domini uicaptiui tra dom fi on facti fumy facti su mis sicut conso

incomuerendo domini uicaptiuitate

act 6

incomuerendo domini uicaptiuitate

Violoncelle

Violoncelle

76 *76* *76*

9.35 XIV, 12 (H72)

Handwritten musical score for a choir. The score consists of six staves. The lyrics are written below the staves and are repeated on each line. The lyrics are: "Festus sentiam in brachio suo Festus sentiam in brachio suo Festus sentiam in brachio suo Festus sentiam in brachio suo Festus sentiam in brachio suo Festus sentiam in brachio suo". The music is written in a style typical of early 20th-century manuscript notation, with various note values and rests.

9.36 ctd

Handwritten musical score for a vocal piece, featuring multiple staves with lyrics and performance markings. The score is written in a cursive, handwritten style. The lyrics are in Latin and include the following phrases:

- orbem caecilia caecilia victo - ri a
- orbem caecilia caecilia victo - ri a
- orbem caecilia caecilia victo - ri a
- ut vo - luptate caecilia victo - ri a
- ut vo - luptate caecilia victo - ri a
- ut vo - luptate caecilia victo - ri a

Performance markings include:

- passata* *prempite* (written twice)
- passata* *prempite* (written once)
- passata* *prempite* (written once)
- passata* *prempite* *colladito* *fulgura* *la finale* (written once)
- finis* (written once)

9.37 XVII, 19^v (H402)

ge — — ni-tum tunc angelus domini de caelo clama — vit di — cens
 suum unum ge — ni-tum tunc angelus domine de caelo clamavit di — cens.
 suum unum ge — ni-tum tunc angelus domini de caelo clama — vit clamavit di — cens
 ge — — ni-tum tunc angelus domini de caelo clama — vit di — cens

9.38 XVII, 27 (H402)

avec ipse
Chorus ultimus
 et reversus abraham ad pueros suos et reversus abraham ad pueros suos ipse cum isaac
 et reversus abraham ad pueros suos et reversus abraham ad pueros suos ipse cum isaac
 et reversus abraham ad pueros suos ipse cum isaac
 et reversus abraham ad pueros suos

9.39 VIII, 48 (H296)

Handwritten musical score for 9.39 VIII, 48 (H296). The score consists of four staves. The first staff is a vocal line with lyrics: "in no-keni mus re". The second staff is a vocal line with lyrics: "uoceni mus - re". The third staff is a vocal line with lyrics: "uoceni mus re". The fourth staff is a piano accompaniment. The music is written in a single system with a common time signature.

9.40 XII, 21^v (H421)

Handwritten musical score for 9.40 XII, 21^v (H421). The score consists of four staves. The first staff is a vocal line with lyrics: "e a - - - mus". The second staff is a vocal line with lyrics: "mus e - a - - mus". The third staff is a vocal line with lyrics: "e a - mus e - mus". The fourth staff is a piano accompaniment. The music is written in a single system with a common time signature.

9.41 Rés. Vmc. Ms. 28, 16 (H231)

Handwritten musical score consisting of four staves. The first two staves show a melodic line with various note values and rests. The third staff contains a vocal line with lyrics in French and Latin. The lyrics include "cum desiderit dilectus tuus", "Lumen", "nisi", and "il faut chanter cette messe qui est commune j'ay mangé". The fourth staff contains a bass line. There are some handwritten annotations and a "ceue ha" mark on the right side of the third staff.

**The Autograph Manuscripts of Marc-Antoine Charpentier:
Clues to Performance**

**being a Thesis submitted for the Degree of Doctor of Philosophy
in the University of Hull**

by

Shirley Catherine Thompson, B. Mus.

September 1997

Volume IV

Musical Examples to Chapters 10-21

Chapter 10

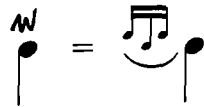
10.1a-b

a) Hitchcock, 'The Latin Oratorios' (dissertation), i, 358



Musical notation for Hitchcock's 'The Latin Oratorios'. The score is written on a single treble clef staff in common time (C). The first measure contains a quarter note G4 with a mordent, followed by eighth notes A4, B4, and C5. The second measure is a whole note G4. The third measure contains eighth notes G4, A4, and B4, followed by a triplet of eighth notes C5, B4, and A4. The fourth measure is a whole note G4. The lyrics 'con - si - li - um me - um. con - si - li - um me - - um.' are written below the staff.

b) Hitchcock (ed.), Charpentier, *Judicium Salomonis*, p.ix



Musical notation showing a mordent symbol (wavy line) over a quarter note G4, followed by an equals sign and a triplet of eighth notes G4, A4, and B4.

10.2 Rameau, *Les tendres plaintes*, quoted in Dunn, 'The *Grands Motets*', ii, p.xviii



Musical notation for Rameau's 'Les tendres plaintes'. The score is written on two staves: a treble clef staff and a bass clef staff, both in 3/4 time. The treble staff begins with a mordent over a quarter note G4. The bass staff begins with a quarter rest followed by a quarter note G3. The piece consists of two measures, each with a repeat sign.

10.3 Barber, 'The Liturgical Music', i, 373



10.4a-b

a) Barber, 'The Liturgical Music', i, 373



b) Lemaître (ed.), Charpentier, *Neuf Leçons de Ténèbres*, Préface



10.5a-b Hitchcock (ed.), Charpentier, *Song of the Birth*, pp.12, 29

a)

pa - sto - res et a - do - ra - pa - sto - res et a - do - ra -

The musical notation for exercise a) is on a single treble clef staff in G major. It consists of two measures. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4, with a slur over the last three notes and a fermata over the final G4. The second measure contains the notes G4, A4, B4, C5, B4, A4, G4, with a slur over the last three notes and a fermata over the final G4. A dynamic marking of *mf* is placed above the first measure.

b)

cunc - ta - mur cunc - ta - mur

The musical notation for exercise b) is on three treble clef staves in G major. The first staff has notes G4, A4, B4, C5, B4, A4, G4, with a slur over the last three notes and a fermata over the final G4. The second staff has notes G4, A4, B4, C5, B4, A4, G4, with a slur over the last three notes and a fermata over the final G4. The third staff has notes G4, A4, B4, C5, B4, A4, G4, with a slur over the last three notes and a fermata over the final G4. A dynamic marking of *mf* is placed above the first measure. A triplet of eighth notes (B4, C5, B4) is marked with a '3' below it in the first and third staves.

10.6 Hitchcock (ed.), Charpentier, *Pestis Mediolanensis*, p.11



10.7 Kolneder (ed.), Charpentier, *Te Deum*, vii



10.8 Vm⁶ 18, La Poesie, 1^v (H487a)

Dans la noble ardeur qui m'inflame il faut que je me mette à ses divins accords

A handwritten musical score on a single staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the staff in a cursive hand.

10.9 XVIII, 65^v (H328)

ta per ha amentae mortu os mortu os susci ta -
per ha me ri ta mortu os mortu os susci ta
per ha me ri ta mortu os mortu os susci ta

A handwritten musical score consisting of six staves. The top staff is a vocal line in a treble clef. The following five staves are accompaniment for a keyboard instrument, with the right hand in a treble clef and the left hand in a bass clef. The lyrics are written below the accompaniment staves.

10.10 III, 117^v (H518)

10.11 XIII, 42 (H488)

10.12 XI, 46^v (H185)

San- ce drus fi- ban ni mult
ce drus fi- ban ni multi cae

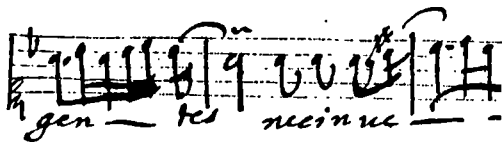
10.13 X, 13^v (H127)



10.14 V, 14^v (H140)



10.15 IV, 14^v (H96)



10.16 I, 25 (H2)

bene dicitur qui venit in nomine do - mi ni

dicitur qui venit in nomine do - mi ni bene

dicitur bene dicitur qui venit in nomine do - mi ni

10.17 XXV, 28^v (H216)

- mini dei nostri dei nostri

10.18 X, 85 (H146)

Handwritten musical score consisting of ten staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a bass clef. The third staff is a treble clef. The fourth staff contains the lyrics: "— i gressibus in a ter — nū in a eternū". The fifth staff contains the lyrics: "— i gressibus in a ter — nū in a eternū". The sixth staff contains the lyrics: "— i gressibus in a eternū in a eternū". The seventh staff contains the lyrics: "— i gressibus in a eternū in a eternū". The eighth staff contains the lyrics: "— i gressibus in a eternū in a eternū". The ninth staff contains the lyrics: "— i gressibus in a eternū in a eternū". The tenth staff contains the lyrics: "— i gressibus in a eternū in a eternū".

10.19a-b

a) IV, 32 (H103)

plause — runt super te mani bus oes trane un

tes por

b) IV, 48 (H107)

plause — runt super te mani bus oes trane un des per vi am

a) XXVII, 12' (H11)

Musical notation for XXVII, 12' (H11). It consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including some triplets and slurs. There are also some rests and dynamic markings.

b) Vm¹ 942, partbook 14, [3] (H11a)

Musical notation for Vm¹ 942, partbook 14, [3] (H11a). It consists of a single staff in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music is highly rhythmic, featuring many sixteenth and thirty-second notes, often grouped in beams. There are also some slurs and dynamic markings.

10.21 I, 25 (H2)

Handwritten musical score for 10.21 I, 25 (H2). It consists of four staves. The top two staves are vocal lines with lyrics: "e is re-qui-em" on the first staff and "e is re-qui-em" on the second. The bottom two staves are piano accompaniment. The music is in a common time signature and features a mix of quarter and eighth notes.

10.22 I, 2 (H91)

Handwritten musical score for 10.22 I, 2 (H91). It is a single staff of music in common time, starting with a treble clef and a key signature of one flat. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

10.23 I, 20^v (H2)

Handwritten musical score for 10.23 I, 20^v (H2). It is a single staff of music in common time, starting with a treble clef and a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

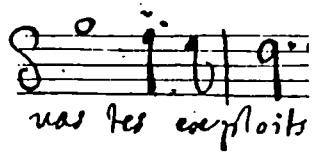
10.24 I, 6^v (H93)

Handwritten musical score for 10.24 I, 6^v (H93). It is a single staff of music in common time, starting with a treble clef and a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

10.25 XVI, 57 (H495a)

Handwritten musical score for 10.25 XVI, 57 (H495a). It is a single staff of music in common time, starting with a treble clef and a key signature of one flat. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piece ends with a double bar line.

10.26 XIII, 6 (H495)



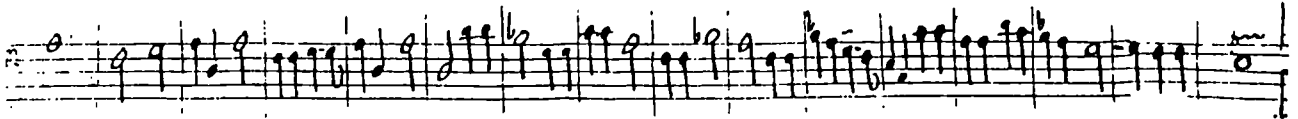
nas tes exploits

10.27 VI, 32^v (H190)

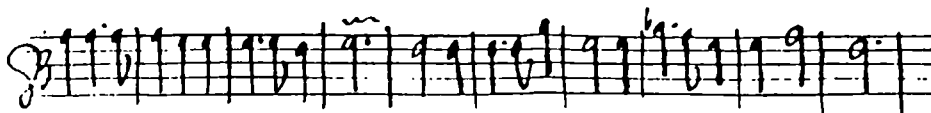


glo - ria gloria patri et filio : et spiritu sancto

10.28 XI, 6 (H74)



10.29 XIV, 29^v (H155)

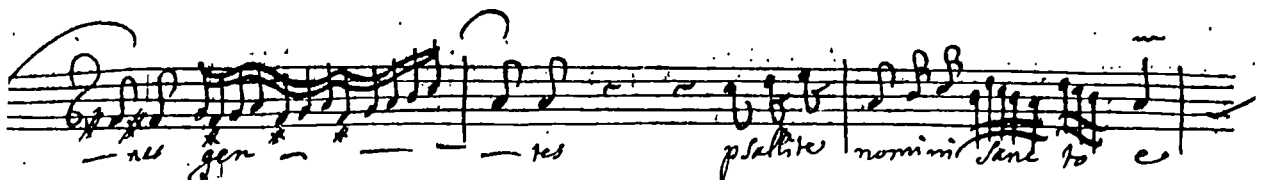


10.30 XXVII, 6^v (H11)



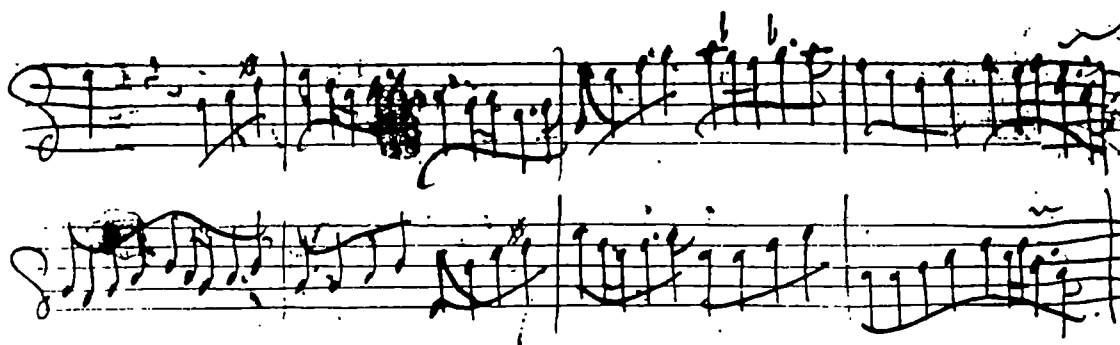
men a - men a - men
men a - men a - men

10.31 XI, 29^v (H404)

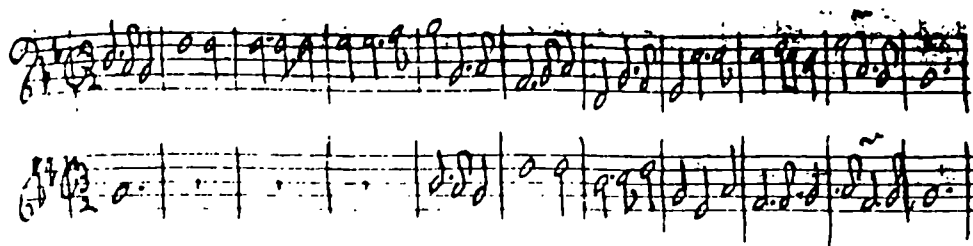


- ne gen - tes psalite nomini sancto

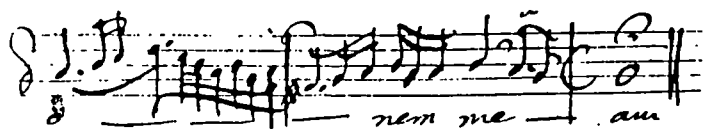
10.32 XIX, 16^v (H248)



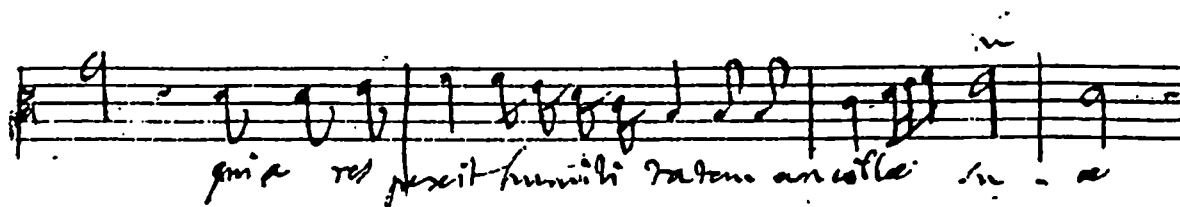
10.33 XXII, 72 (H196)




10.34 IV, 55 (H109)

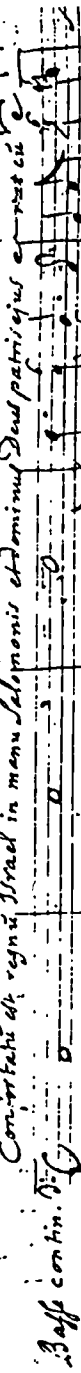



10.35 VIII, 34 (H76)




a) XXVII, 19^v (H422)

Historiary 1st 

Confortate de regnū Israel in manu Salomonis et domini Deus patris eius 

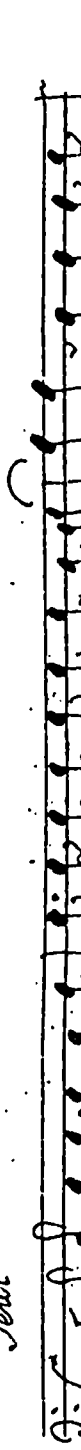
Bass contin. 

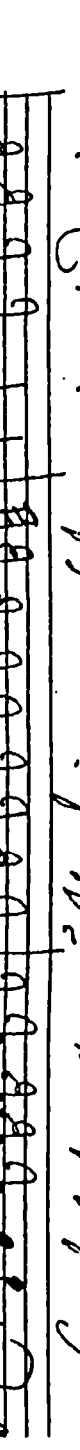


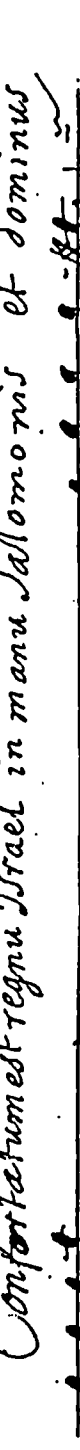
et precepit Salomon omni populo suo centuri omi bus tribus principibus fami-


b) Vm¹ 1481, partbook 18, 1 (H422a)

Sol



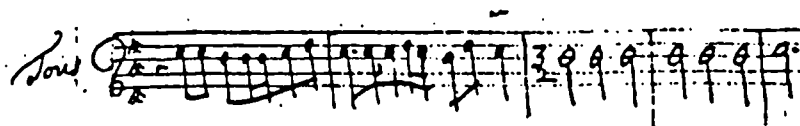
Confortatum est regnū Israel in manu Salomonis et dominus 

Deus patris eius erat cum e - o et precepit Salo = 

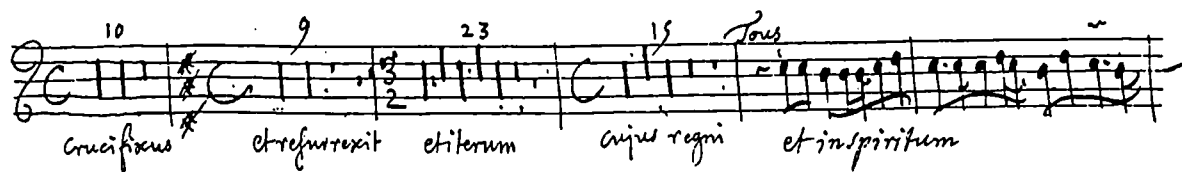
mon omni populo su - o centuri omibus tribus principibus fami - 

10.37a-b

a) XXVII, 10^v (H11)

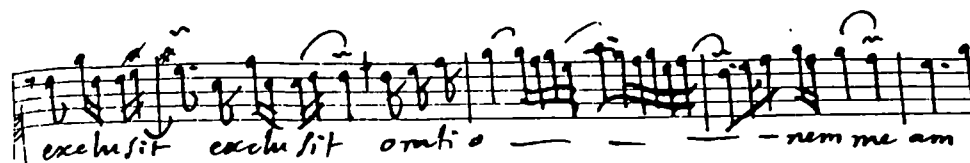


b) Vm^l 942, partbook 11, [2^v-3] (H11a)



10.38a-b

a) IV, 39 (H104)



b) IV, 55 (H109)



10.39a-b

a) IV, 19^v (H98)

Handwritten musical notation for example 10.39a, featuring a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive style with various note values and rests. The lyrics are: *- qui a vidit gentes in gres - sas sanctua - rium tu*

Handwritten musical notation for example 10.39a, showing a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive style with various note values and rests. The lyrics are: *um de*

b) IV, 48^v (H108)

Handwritten musical notation for example 10.39b, featuring a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive style with various note values and rests. The lyrics are: *- qui a vidit gentes in gres - sas sanctua - rium suum de qui bu*

10.40 V, 59 (H432)

Handwritten musical notation for example 10.40, featuring five staves with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The lyrics are: *filius filius iniquita - his*

10.41 XXV, 75^v (H9)

tus sanctus sanc - tus sanctus sanctus sanctus
 tus sanctus sanc - tus sanctus sanctus sanctus
 tus sanctus sanc - tus sanctus sanc - tus
 sanc - tus sanc - tus sanctus

10.42 XX, 26 (H408)

o d'apoteumefario e furi o e furi o Domine e furi o et furi o Do-mi-ne
 o d'apoteumefario e furi o et furi o Do-mine e furi o et furi o Domi-ne

10.43 XXVII, 26 (H422)

Violini
Violini
Violini
Violini
Violini
Violini
Violini
Violini
Violini
Violini

ideo cunctis unanimiter letantibus et tu bis et citharis psallentibus
Ideo cunctis unanimiter letantibus et tu bis et citharis psallentibus
ideo cunctis unanimiter letantibus et tu - bis et citharis psallentibus
Ideo cunctis unanimiter letantibus et tu - bis et citharis psallentibus

Iesus

10.44 XXVI, 43^v (H224)

Handwritten musical score for XXVI, 43^v (H224). The score consists of eight staves of music, each with a treble clef and a common time signature. A large bracket on the left side of the staves is labeled "p. d.". The lyrics, written in Latin, are: "Dei dei in peccatorum penitibus penitibus". The music is written in a cursive, handwritten style.

et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi
et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi
et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi
et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi
et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi
et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi
et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi
et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi
et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi
et laudamus laudamus nomen tuum in saeculis in saeculum et in saeculis in saeculis saeculi

10.46 VIII, 7^v (H489)

Handwritten musical score for 10.46 VIII, 7^v (H489). It consists of three staves. The top staff is a vocal line with a fermata over the final note. The middle staff is a lute or guitar accompaniment. The bottom staff is a bass line. The lyrics are: *res de flumis lonis et affranche de sa vius doreus dore fam*

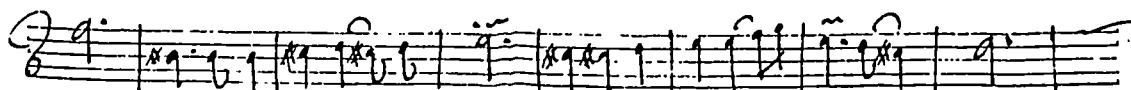
10.47 VIII, 8^v (H489)

Handwritten musical score for 10.47 VIII, 8^v (H489). It consists of three staves. The top staff is a vocal line with a fermata over the final note. The middle staff is a lute or guitar accompaniment. The bottom staff is a bass line. The lyrics are: *causomont nos vestes de flumis implisifis implisifis changeons nos salar - mes*

10.48 II, 65 (H395)

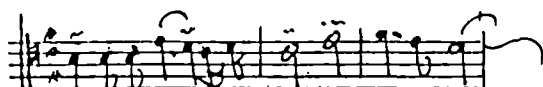
Handwritten musical score for 10.48 II, 65 (H395). It consists of a single staff. The lyrics are: *Dans hoc signum hoc signum magis re - gis est*

11.12 Vm⁶ 18, La Paix, 1^v (H487a)



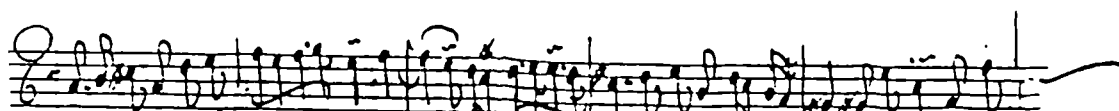
que nos plus ge ne reux que riens preferent le mythe'aux l'au riens

11.13 X, 77 (H146)



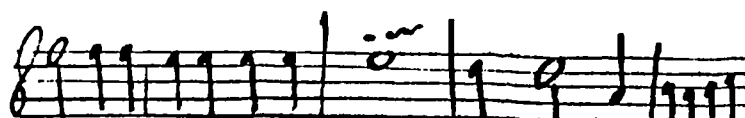
letur Eccl'e - si | a pa tria immen -

11.14 XI, 6^v (H74)




qui facit mihi magna qui - po tens - et et sancti nomen ejus et sanctum

11.15 VI, 43 (H191)



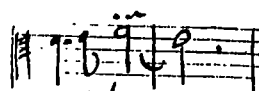
nium laudamus hunc si - on lauda de

11.16 I, 24 (H2)



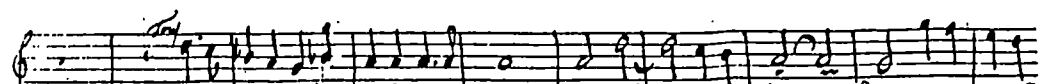
Semp ter - nam

11.17 V, 12^v (H139)



rusalem -

11.18 XII, 27 (H148)



in aeternu no confundas in aeternu no - no confundas in aeternu no confundas

11.19 XII, 35^v (H228)

quoniam tu es patientia mea Domine Domine

11.20 XII, 12 (H434)

Speravi speravi in bonitate tua Domine

11.21 XV, 76 (H145)

num tu ad liberandum suscepisti hominem inchoasti non habuisti virginis uterum

11.22 Hitchcock, 'The Latin Oratorios' (dissertation), i, 358

sic a - it: sic a - it:

11.23a-b Hitchcock (ed.), Charpentier, *Song of the Birth*, pp.28, 17

a)

- te il - lum - te il - lum

b)

ve - la - tum ve - la - tum

11.24 Guy-Lambert (ed.), Charpentier, *O Beata Maria*, p.1



11.25 Lemaître (ed.), Charpentier, *Neuf Leçons de Ténèbres*, Préface



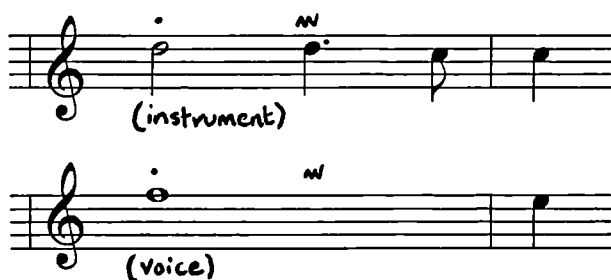
11.26 Guy-Lambert (ed.), Charpentier "*Antienne*" *Alma Redemptoris*, p.1



11.27 Foucquet, *Les caracteres*, p.6; realization from Brunold, *Traité des signes et agréments*, p.57



11.28 Dunn, 'The *Grands Motets*', ii, p.xx



11.29 Dunn, 'The *Grands Motets*', ii, p.xxi



11.30 Hitchcock (ed.), Charpentier, *Pestis Mediolanensis*, p.11



11.31 Barber, Charpentier, 'The Liturgical Music', i, 377



11.32 Barber, Charpentier, 'The Liturgical Music', i, 377-8



11.33 d'Anglebert, *Pieces de Clavecin*, 'Marques des Agrements et leur signification'

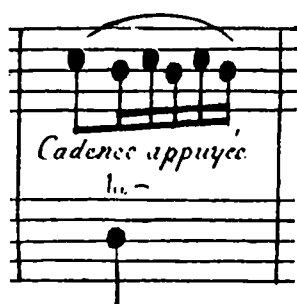


11.34 d'Anglebert, *Pieces de Clavecin*, p.6



11.35a-b

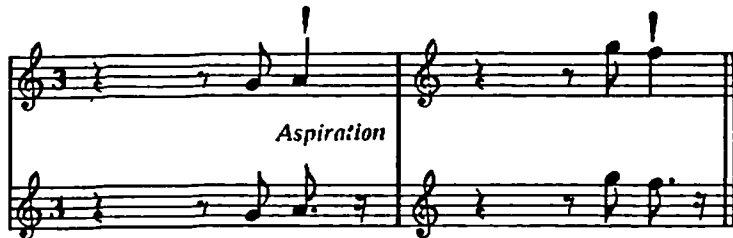
a) Rameau, *Premier livre de pieces de clavecin* (1706)



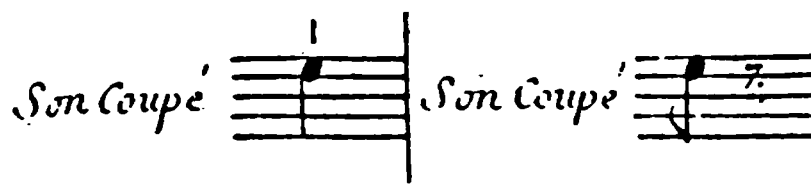
b) Rameau, *Pieces de clavessin* (1724)



11.36 Couperin, *Pièces de clavecin, premier livre*



11.37 Rameau, *Pieces de clavessin, 1724*



11.38 Couperin, *Pièces de clavecin, second livre*



Handwritten musical score on a page with a dark, textured header. The score consists of eight staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The subsequent staves are vocal lines with Latin lyrics written below them. The lyrics are: "nos bea — — — ti o nos bea — ti o nos felice", "nos be — — — ti o nos filius filii o nos beati o", "nos — be a — — ti o nos filius filii o nos bea — ti o", "nos — be a — — ti o nos filius filii o nos bea — ti o", "nos be a — — ti o nos bea — ti o nos", and "nos be a — — ti o nos bea — ti o nos". The music features various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and fermatas. The handwriting is in a historical style, and the paper shows signs of age and wear.

11.40 XXII, 72 (H196)

Handwritten musical score for XXII, 72 (H196). The score consists of eight staves of music. The first four staves are vocal lines with lyrics: "obliuiscite me in fi - nem", "obliuiscite me in fine in fi - - nem", "obliuiscite me in fi - - nem", and "obliuiscite me in fi - - nem". The last four staves are instrumental accompaniment. The music is written in a single system with various clefs and time signatures. The lyrics are written below the vocal staves.

11.41 XXVI, 29 (H223)

Sanctus sicut erat in principio et nunc et per omnia secula seculorum Amen

Sanctus sicut erat in principio et nunc et per omnia secula seculorum Amen

Sanctus sicut erat in principio et nunc et per omnia secula seculorum Amen

11.42a-b

a) IV, 37 (H104)

b) IV, 54 (H109)

11.43a-b

a) IV, 21 (H98)

nun

b) I, 6 (H92)

nun

11.44a-b

a) XXVII, 10^v (H11)

Handwritten musical score for voice parts (Soprano, Alto, Tenor, Bass) with Latin lyrics. The score is written in G major and 3/4 time. The lyrics are: *nis et in spūm sctūm dñm et vivifican-tem qui ex patre ex patre filio que pro ce- dit*. The score includes multiple staves for each voice part, with lyrics written below the notes.

b) Vm¹ 942, partbook 14, [3] (H11a)

Handwritten musical score for voice part (Soprano) with Latin lyrics. The score is written in G major and 3/4 time. The lyrics are: *Et in spiritum*. The score includes a single staff for the voice part, with lyrics written below the notes.

11.45a-b

a) XXVII, 11^v (H11)

et vitā venturi saeculi amē a - mē a - mē amē a - men a - mē a -
et vitam venturi saecula amē a men a - mē amē a - men a - men a -
et vitā venturi saeculi amē a - mē a - mē a men a - mē a -
et vitā venturi saeculi a mē amē
et vitā venturi saeculi a mē amē
et vitā venturi

b) Vm¹ 942, partbook 14, [3] (H11a)

men a - -

11.46 XXVIII, 15 (H81)

ne - a anima me - - a do - mi - num anima mea magnifi

11.47 XXVIII, 16 (H81)

i - bus e - - min

11.48 IV, 50 (H108)

ris su - i

11.49 XXVII, 10^v (H11)

Simulato ratur et conglorifi - car - tur qui locu - tus est per pro - phet - as et u - nam Sanc - tam

11.50

a) XXVII, 7 (H11)

vili filium omni - um et in - visi - bilium et in - visi - bilium

b) Vm¹ 942, partbook 3, [2] (H11a)

11.51

a) XXVII, 8^v (H11)

homo - factus est et ho - mo factus est

b) Vm¹ 942, partbook 3, [2] (H11a)

Et in carnatus est de spiritu sancto ex maria virgine Et ho - mo factus

11.52

a) XXVII, 11 (H11)

catholi cum et aposto lica Ecclēsia et cle - si - am

b) Vm¹ 942, partbook 10, [2] (H11a)

catholi cum et aposto lica Ecclēsia et cle - si - am

11.53 III, 103 (H243)

Panis angelicus fit panis ho-mi-num

11.54 Motets mêlés de symphonie, p.44 (H243)

PANIS Angelicus fit panis ho-mi-num a

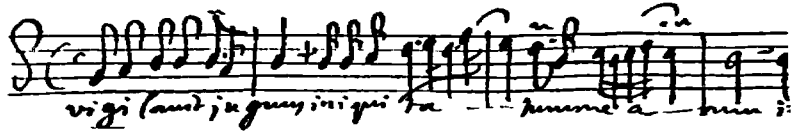
11.55 XXII, 78 (H5)

num mandati huius mi nis be a ti immaculati in vi a qui ambulavit in se domi ni

Gloria patri et spi-ritui sancto fiat exor-incipit et mens et semper et in

11.56a-c

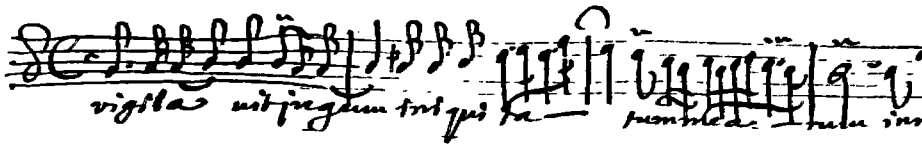
a) I, 6 (H92)



b) IV, 21 (H98)



c) IV, 50^v (H108)

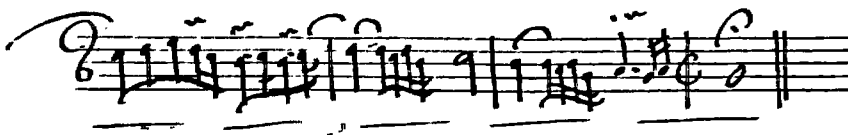


11.57a-b

a) I, 7^v (H93)



b) IV, 54^v (H109)



11.58 Geminiani, *The Art of Playing on the Violin*, p.26



11.59 XV, 53^v (H160)

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The lyrics are Latin, including "Sur - gite sur - gite surgite postquam de - ni - tis qui mandu - ca - tis qui manducatis pa - nem de - ni - tis sur - gite sur - gite sur - gite".

2^{da} Sur - gite sur - gite surgite postquam de - ni - tis qui mandu -

2^{da} Sur - gite sur - gite surgite postquam de - ni - tis -

2^{da} Sur - gite sur - gite surgite postquam de - ni - tis

Sur - gite sur - gite sur - gite postquam de - ni - tis

ca - tis qui manducatis pa - nem de - ni - tis

qui manducatis qui manducatis pa - nem de - ni - tis sur - gite sur - gite

qui manducatis qui manducatis pa - nem de - ni - tis sur - gite sur - gite

gite sur - gite sur - gite postquam de - ni - tis qui mandu -

gite sur - gite sur - gite postquam de - ni - tis qui mandu -

sur - gite sur - gite sur - gite postquam de - ni - tis qui mandu -

11.60 V, 13 (H139)

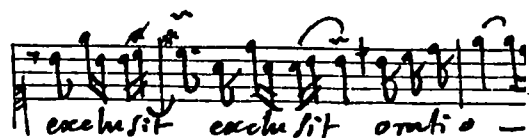
Handwritten musical notation for a single voice part, with the lyrics "propheta tu - i vi".

propheta tu - i vi

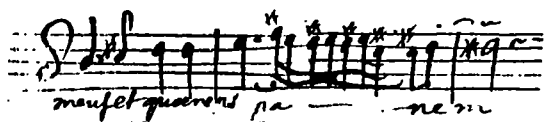
11.61 IV, 55 (H109)



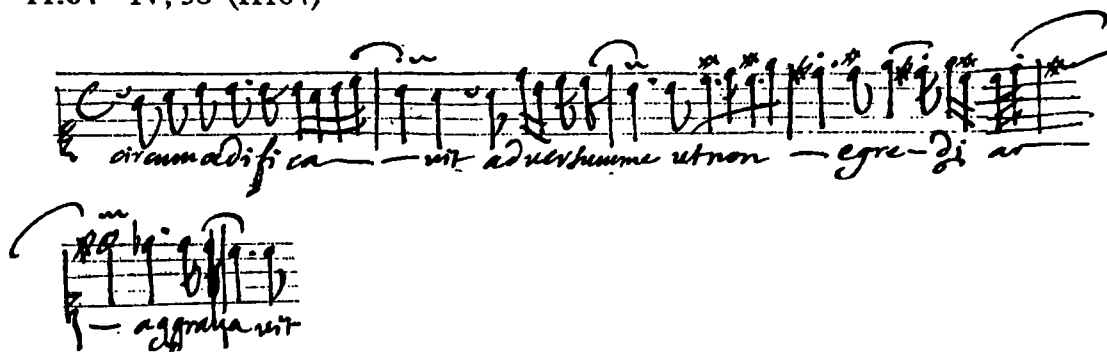
11.62 IV, 39 (H104)



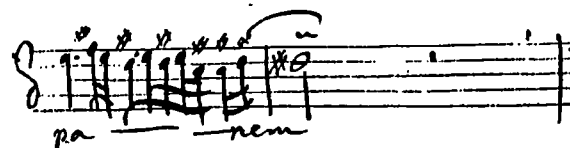
11.63 I, 5^v (H92)



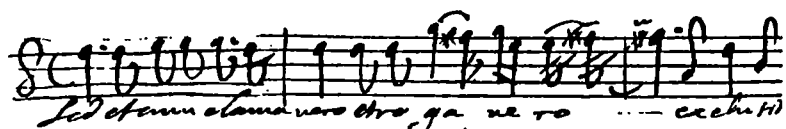
11.64 IV, 38 (H104)



11.65 IV, 49 (H108)



11.66 I, 7^v (H93)



11.67 IV, 18^v (H97)

Handwritten musical notation on a single staff. The music is in C major, 4/4 time, and begins with a treble clef. The lyrics are: *sordes ejus inpedibus eius nec*

11.68 XXIII, 48^v (H136)

Handwritten musical notation on a single staff. The music is in C major, 4/4 time, and begins with a treble clef. The lyrics are: *exclu - - sit exclu - - sit orati o - nem me - am*

11.69 IV, 44 (H106)

Handwritten musical notation on a single staff. The music is in C major, 4/4 time, and begins with a treble clef. The lyrics are: *et - - color op - - timus disperserunt lapides - - sanctua -*

11.70 I, 59^v (H95)

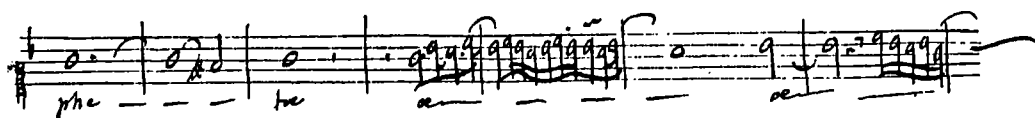
Handwritten musical notation on three staves. The music is in C major, 4/4 time, and begins with a treble clef. The lyrics are: *inavit o - - ra ti o - - hie mi - - ra - -*

Below the main staff is a separate system of two staves, also in C major, 4/4 time, with a treble clef. The lyrics are: *pho - - ra*

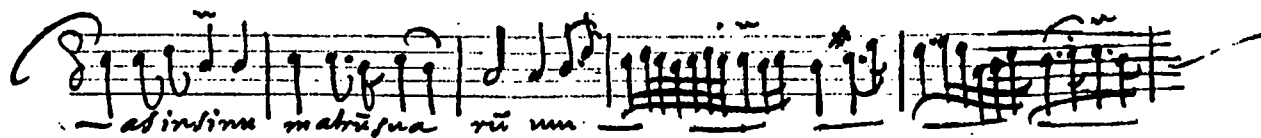
11.71 IV, 46 (H106)

Handwritten musical notation on a single staff. The music is in C major, 4/4 time, and begins with a treble clef. The lyrics are: *- runt in e a m a*

11.72 IV, 41 (H105)



11.73 IV, 29 (H103)



11.74 VII, 45^v (H486)

Four staves of music in G major, 4/4 time. The first staff is the vocal line, starting with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The lyrics 'Ger' and 'dans - le fonds des' are written below the first four notes. The melody continues with a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The lyrics 'camp' are written below these notes. The second staff is the piano accompaniment, starting with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The melody continues with a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The third staff is the piano accompaniment, starting with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The melody continues with a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The fourth staff is the piano accompaniment, starting with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The melody continues with a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The staves end with a fermata over the final G.

11.75 XIII, 25 (H495)

est molare uolens in qua fides est in la de ce re. pro ut tom bea.

- dans le fort des saun'

11.76a-b

a) Vm¹ 942, partbook 1, [2] (H11a)

tissimi' tu solus al tissimi' al tissimi' ihesu ihesu chris - te'

b) XXVII, 5 (H11)

solus al tissimi' ihesu ihesu chris - te'

11.77 I, 1^v (H91)

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The lyrics are in Latin. The first staff has the lyrics: *quia in seculum et seculum*. The second staff has: *quia in seculum et seculum*. The third staff has: *quia in seculum et seculum*. The fourth staff has: *quia in seculum et seculum*. The fifth staff has: *quia in seculum et seculum*. The music is in a common time signature (C) and features complex rhythmic patterns with many sixteenth and thirty-second notes.

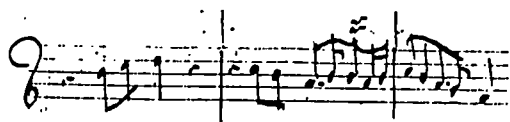
Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The lyrics are in Latin. The first staff has the lyrics: *quia in seculum et seculum*. The second staff has: *quia in seculum et seculum*. The third staff has: *quia in seculum et seculum*. The fourth staff has: *quia in seculum et seculum*. The fifth staff has: *quia in seculum et seculum*. The music continues with similar complex rhythmic patterns.

Chapter 12

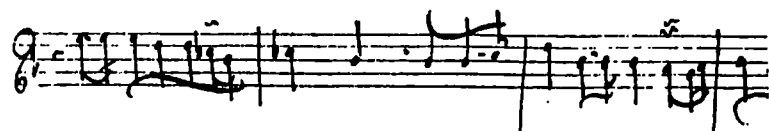
12.1 I, 78 (H513)



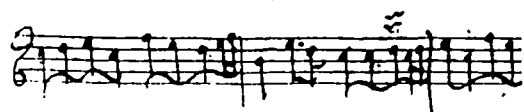
12.2 XV, 76 (H145)



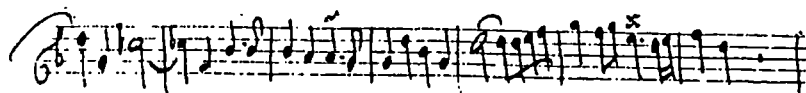
12.3 III, 37 (H397)



12.4 XXIII, 11^v (H66)



12.5 XXVI, 1 (H10)



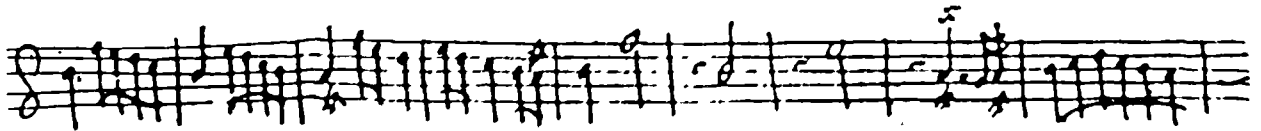
12.6 XXIII, 56 (H298a)



12.7 XXII, 31^v (H495b)



12.8 XVII, 8^v (H496)



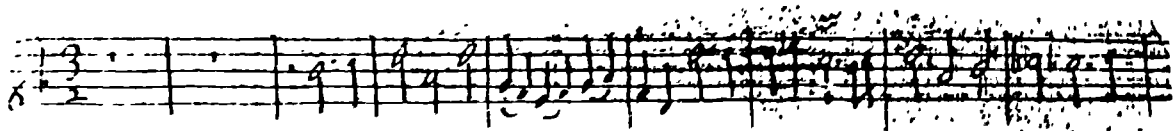
12.9 V, 53^v (H536)



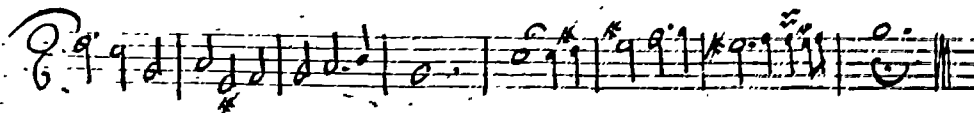
12.10 I, 71^v (H513)



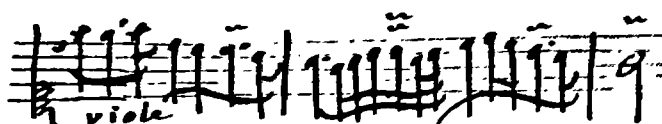
12.11 XXII, 1 (H485)



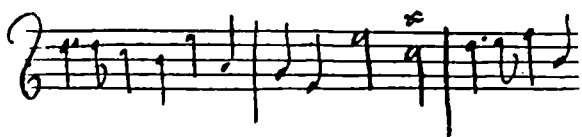
12.12 XV, 104 (H515)



12.13 IV, 42^v (H105)



12.14 XXII, 22^v (H507)



12.15 VII, 38 (H486)

ron de au bis au commencement et a la fin

heurt de cette Couronne de fleurs

marche des bergers

premier couplet

12.16 XV, 63 (H314)

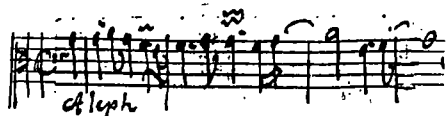
flute seule

violon et flute

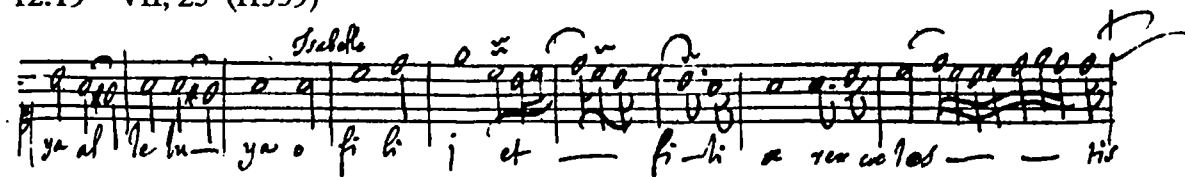
12.17 V, 13 (H139)

propheta tu - i vi - derunt tibi fal - - - sa et stul - - - ta fal - sa et

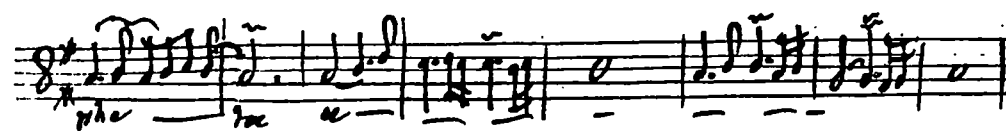
12.18 V, 13^v (H140)



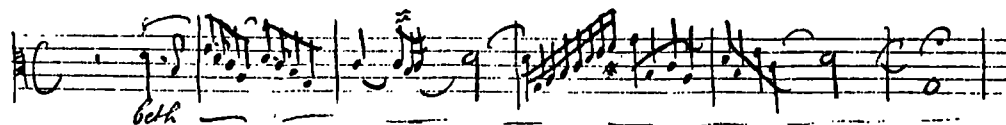
12.19 VII, 25 (H339)



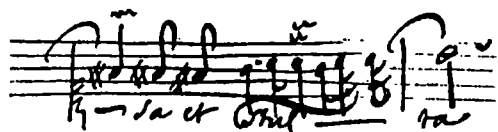
12.20 I, 59^v (H95)



12.21 IV, 54^v (H109)



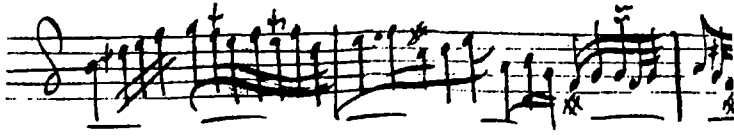
12.22 IV, 47^v (H107)



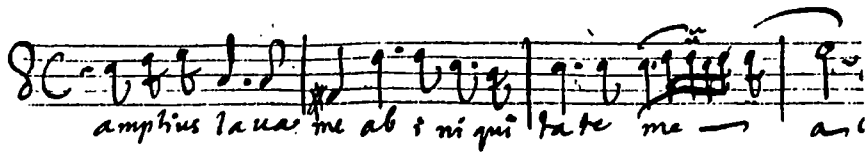
12.23 IV, 42 (H105)



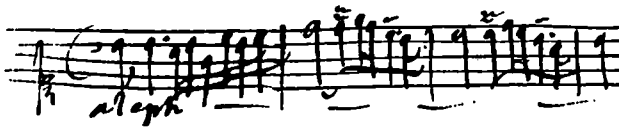
12.24 IV, 44^v (H106)



12.25 IV, 1^v (H173)



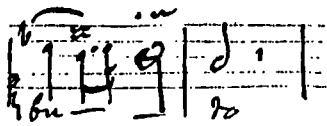
12.26 I, 6^v (H93)



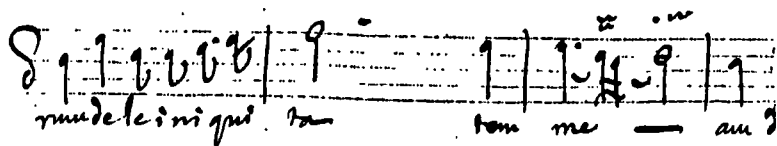
12.27 XXVIII, 10 (H226)



12.28 IV, 14 (H96)



12.29 IV, 1^v (H173)



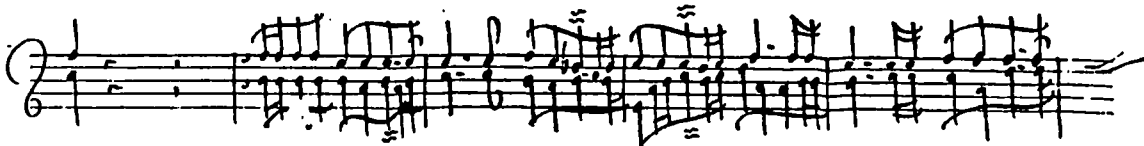
12.30 Lemaître (ed.), Charpentier, *Neuf Leçons de Ténèbres*, Préface



12.31 III, 32 (H287)

Domine saluum fac regē domine saluum fac regē genu domine
 Domine saluum fac regē dñe saluum fac regē genu saluum saluum fac re ge domine saluum fac regē saluum fac re ge domi
 Domine saluum fac regē dñe saluum fac regē saluum fac regē genu Domine saluum fac re genu Domine
 Domine Domine saluum fac regē domine saluum fac regē dñe saluum fac regē dñe saluum fac re genu Domine Domine
 ne domine saluum fac re genu Domine saluum fac regē dñe saluum fac re ge saluum saluum fac re genu dñe
 ne domine saluum fac regē . . . Domine saluum fac regē saluum fac re genu domine, domi

12.32 III, 32^v (H287)



12.33 XXVIII, 28 (H420)



12.34 X, 23 (H6)

Musical score for 12.34 X, 23 (H6). The score consists of four staves. The top staff is a vocal line with lyrics: "Tous v'vins d'haub." The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "Tous". The fourth staff is a vocal line with lyrics: "Kyrie e lei son e lei son e lei son e lei son Kyrie e lei son Kyrie e lei son K".

12.35 V, 27^v (H40)

Musical score for 12.35 V, 27^v (H40). The score consists of four staves. The top staff is a vocal line with lyrics: "Tous". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "Tous". The fourth staff is a vocal line with lyrics: "O da vis a da vis da vis".

12.36 VI, 93^v (H414)

Musical score for 12.36 VI, 93^v (H414). The score consists of two staves. The top staff is a piano accompaniment. The bottom staff is a vocal line with lyrics: "quid quid moramur quid quid cum ta mure".

12.37 XIII, 27 (H495)

Musical score for 12.37 XIII, 27 (H495). The score consists of one staff, which is a piano accompaniment.

12.38 XVIII, 47^v (H179)

Musical score for 12.38 XVIII, 47^v (H179). The score consists of two systems. The first system has two staves: the top staff is in treble clef and the bottom staff is in bass clef. The second system has a single staff in treble clef. The music is written in a historical style with various note values and rests.

12.39 XXII, 1^v (H485)

Musical score for 12.39 XXII, 1^v (H485). The score consists of two staves, both in treble clef. The music features a melodic line with various note values and rests, and a lower line with chordal accompaniment. A handwritten annotation "poco fluro" is written above the second staff.

12.40 XXIII, 56 (H298a)

Musical score for 12.40 XXIII, 56 (H298a). The score consists of two staves: the top staff is in treble clef and the bottom staff is in bass clef. The music is written in a historical style with various note values and rests.

12.41 XXI, 57 (H482)

Musical score for 12.41 XXI, 57 (H482). The score consists of two staves: the top staff is in treble clef and the bottom staff is in bass clef. The music is written in a historical style with various note values and rests.

12.42 XI, 4^v (H74)

violin piccolo
hautbois

clarinet

orgue
basse
alto
tuba
batterie
cymbales

clarinet

12.43a-b

a) IV, 50 (H108)

meha

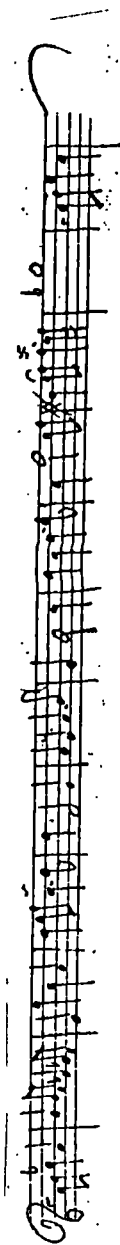
b) I, 6 (H92)

man

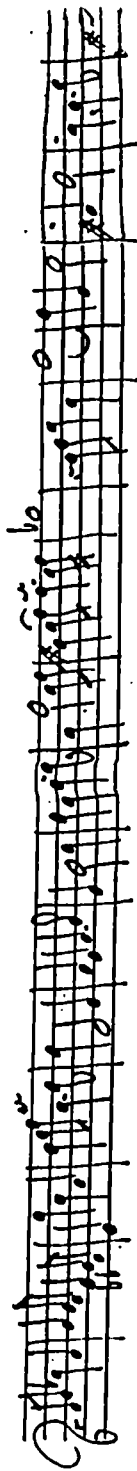
12.44a-b, 12.45a-b

12.44

a) XXVII, 1 (H11)



b) Vm¹ 942, partbook 16, [1]

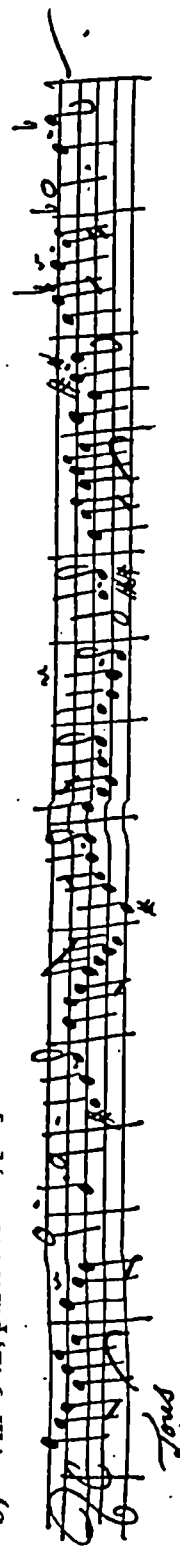


12.45

a) XXVII, 12^v (H11)



b) Vm¹ 942, partbook 16, [3^v]



12.46 VIII, 23-23^v (H345)

Sa lu tem Sa lu tem ex i mi mi cis nos tris Sa lu tem Sa lu

tem ex i mi mi - cis nos - tris

12.47 IV, 15 (H96)

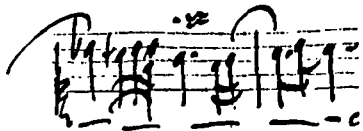
12.48 IV, 19 (H97)

ini mi - cul

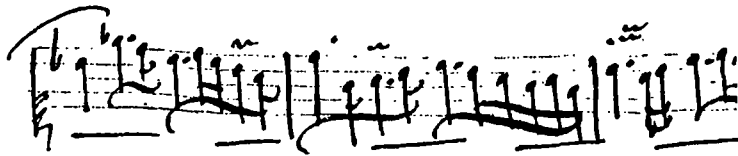
12.49 Lemaître, *Neuf Leçons de Ténèbres*, Préface



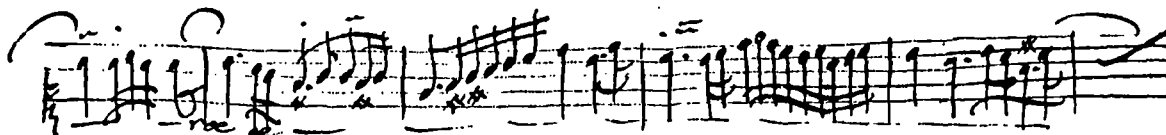
12.50 IV, 14 (H96)



12.51 IV, 16 (H96)



12.52 IV, 48 (H107)

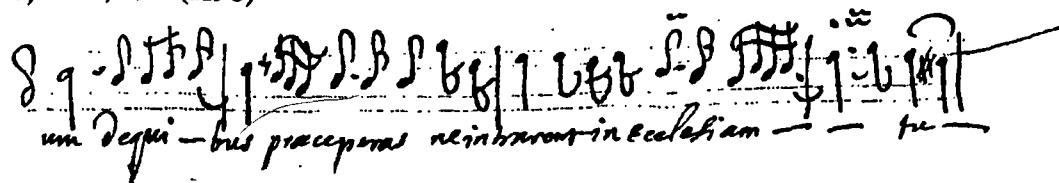


12.53a-c

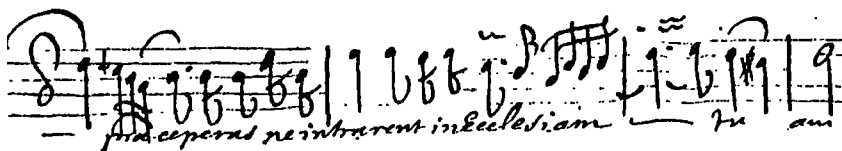
a) I, 5^v (H92)



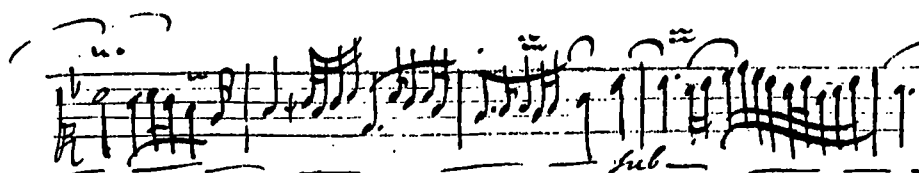
b) IV, 19^v (H98)



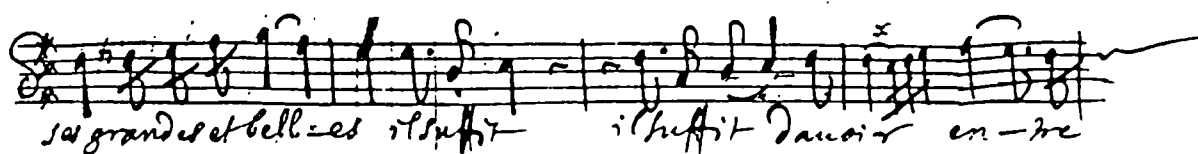
c) IV, 48^v (H108)



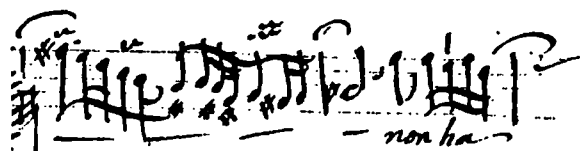
12.54 IV, 14 (H96)



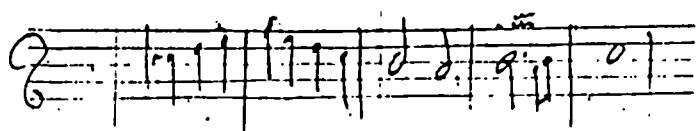
12.55 XIII, 29 (H495)



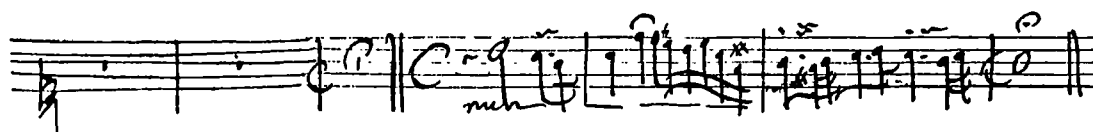
12.56 IV, 18^v (H97)



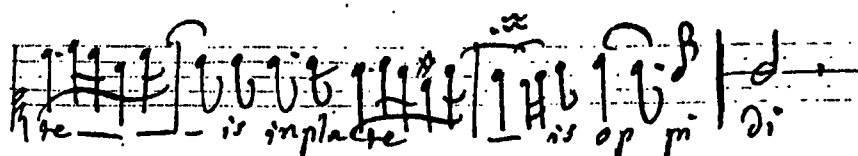
12.57 XVIII, 60 (H328)



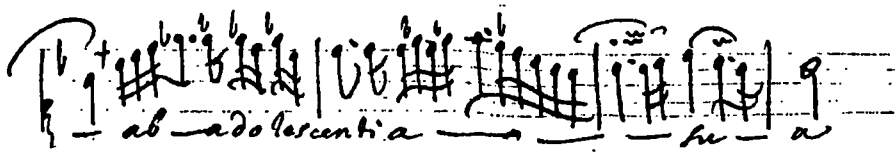
12.58 IV, 47^v (H107)



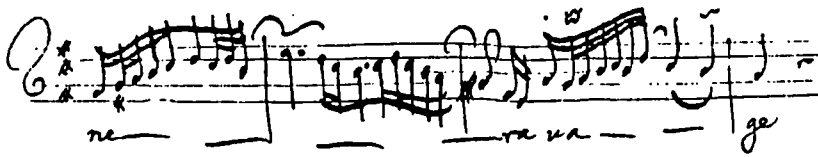
12.59 IV, 27 (H102)



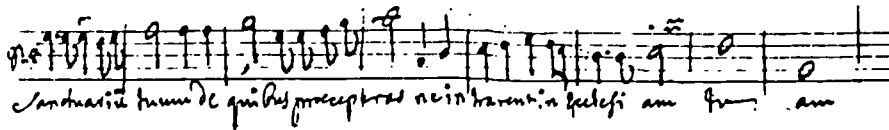
12.60 IV, 43 (H105)



12.61 VII, 41^v (H486)



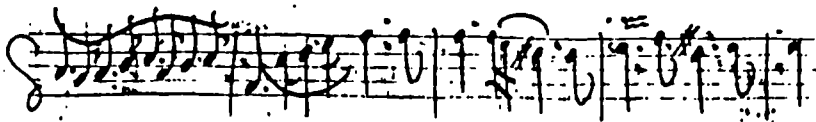
12.62 XXIII, 14^v (H123)



12.63 V, 23 (H534)

Handwritten musical notation for 12.63, V, 23 (H534). The score consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The lyrics are "guy qu'il de vin". The music is highly rhythmic and complex, with many beamed notes and rests.

12.64 XVII, 33 (H498)



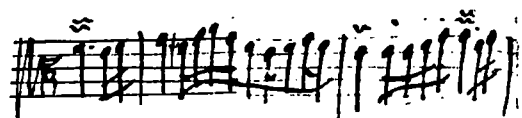
12.65 IV, 14^v (H96)



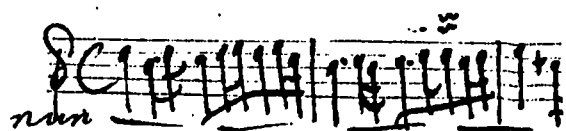
12.66 IV, 42 (H105)



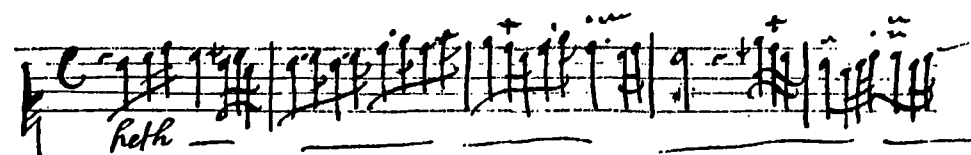
12.67 I, 4 (H91)



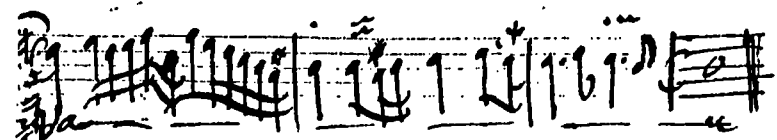
12.68 IV, 30 (H103)



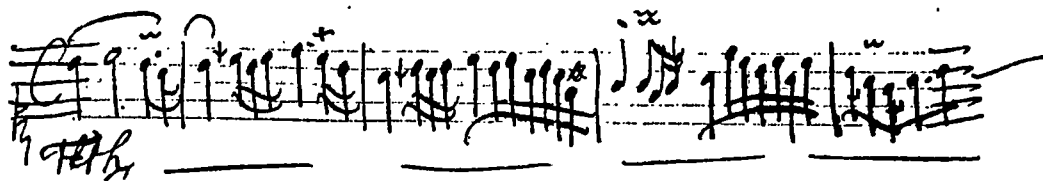
12.69 IV, 18 (H97)



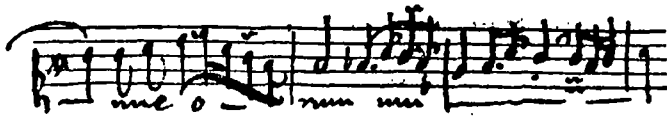
12.70 IV, 16^v (H97)



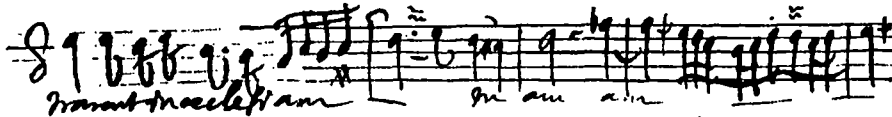
12.71 IV, 24^v (H102)



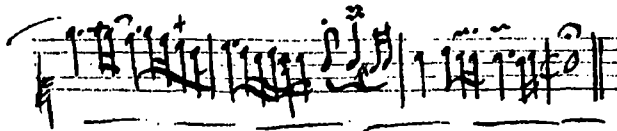
12.72 I, 61 (H95)



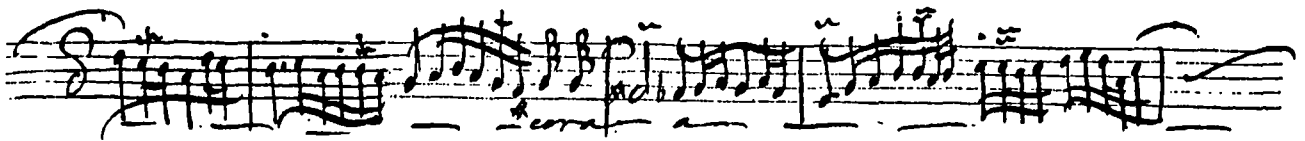
12.73 I, 5^v (H92)



12.74 IV, 23^v (H102)



12.75 IV, 45^v (H106)



12.76 I, 59^v (H95)

A complex musical score for 12.76, consisting of five staves. The top two staves are vocal lines, and the bottom three are instrumental accompaniment. The score includes various musical notations such as clefs, time signatures, and dynamic markings. The lyrics are written across the bottom two staves.

re cor da re do mi ni quid a ci dent no bis re cor da re do mi ni quid a ci dent no bis
re cor da re do mi ni quid a ci dent no bis re cor da re do mi ni quid a ci dent no bis

Chapter 13

13.1 IV, 21 (H98)

Handwritten musical score for 13.1 IV, 21 (H98). The score is written on a single staff with a treble clef and a common time signature. The melody is written in a cursive hand. The lyrics are: *vigilavit jugum iniquita — ti mea — my immanejus convolutae sunt*. There are several accidentals and ornaments throughout the piece.

13.2 IV, 138 (H63)

Handwritten musical score for 13.2 IV, 138 (H63). The score is written on a single staff with a treble clef and a common time signature. The melody is written in a cursive hand. The lyrics are: *quae* (written above the staff), *A. Man. de — o — patri summo christo — da*. There are several accidentals and ornaments throughout the piece.

13.3 XVIII, 22 (H402)

Handwritten musical score for 13.3 XVIII, 22 (H402). The score is written on two staves with a treble clef and a common time signature. The melody is written in a cursive hand. The lyrics are: *mus gra — tes e — i perolua — mus* (top staff) and *mus gra — tes e i perolua — mus* (bottom staff). There are several accidentals and ornaments throughout the piece.

13.4 XXVIII, 50^v (H28)

Handwritten musical score for 13.4 XXVIII, 50^v (H28). The score is written on three staves with a treble clef and a common time signature. The melody is written in a cursive hand. The lyrics are: *tuum proe si — di num con fu — gi mus* (top staff), *tu — um proe si di num con fu gi mus* (middle staff), and *tuum proe si — di num con fu — gi mus sancta de* (bottom staff). There are several accidentals and ornaments throughout the piece.

13.5 VI, 24 (H190)

Handwritten musical score for 13.5 VI, 24 (H190). The score is written on two staves with a treble clef and a common time signature. The melody is written in a cursive hand. There are several accidentals and ornaments throughout the piece.

13.6 XXV, 49 (H219)

ra - - ti o mni tu a mna de i i ni qui ta - - tum me - am

13.7 VI, 24^v (H190)

ro ante lu ci ferum ante lu ci ferum genui te ex u fi ro ante lu ci ferum

13.8 Couperin, *Pièces de clavecin, premier livre*

Signe
Pinçé - simple
Eff. t

13.9 V, 11 (H138)

em Subsequen - - - - - his

13.10 IV, 51^v (H109)

All.^o 3^{te} C. acc.
echo
aloph
aloph
aloph
eph

13.11 IV, 21^v (H98)

je - ru sa lem je ru sa lem con ver te re
je - ru sa lem je ru sa lem con ver te re je ru sa lem

13.12 IV, 42^v (H105)

re de i Bonum est propheta

13.13 IV, 15 (H96)

am -

13.14 IV, 15^v (H96)

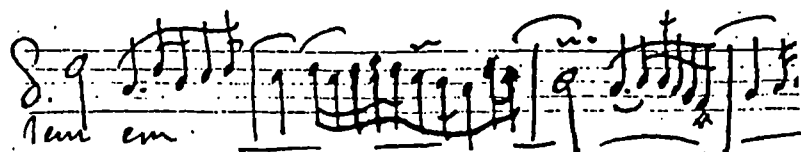
popule tu ti fuer

13.15 X, 79^v (H146)

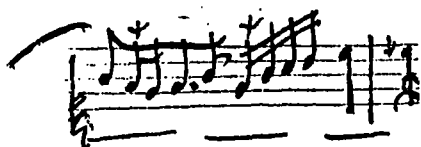
13.16 XXVIII, 28 (H420)

flute et cetera in te loquens

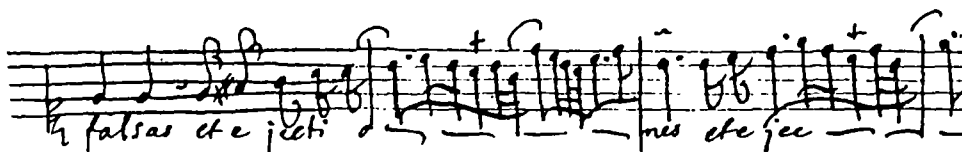
13.17 IV, 33 (H103)



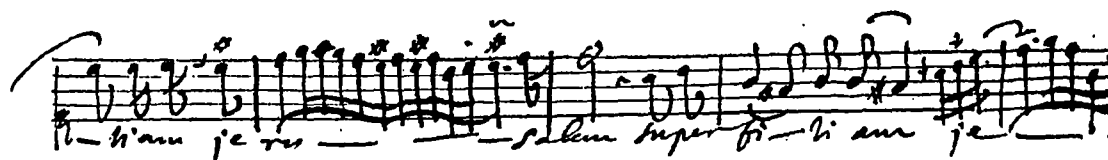
13.18 IV, 35 (H104)



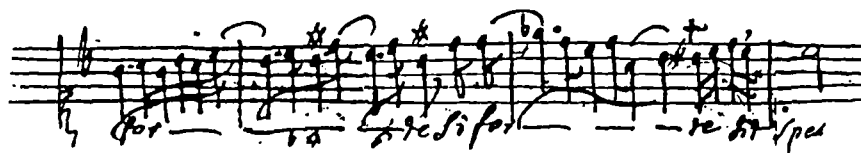
13.19 IV, 47^v (H107)



13.20 IV, 48 (H107)



13.21 IV, 43^v (H105)



13.22 XV, 62 (H161)

sancta sancto - rum
 sancta sancto - rum
 sancta sancto - rum
 sancta sancto - rum

13.23 XXVI, 34^v (H224)

p. r. d.
 benedice - tur benedice - tur
 benedice - tur benedice - tur
 benedice - tur benedice - tur
 benedice - tur benedice - tur
 benedice - tur benedice - tur

13.24 VI, 30v (H190)

Handwritten musical score for VI, 30v (H190). The score is divided into two systems by a large cross. The first system is labeled "primus chorus" and the second system is labeled "secundus chorus". Each system contains four staves of music. The notation is dense and includes various rhythmic values and accidentals.

13.25 XXVIII, 5 (H51)

Handwritten musical score for XXVIII, 5 (H51). The score consists of a single staff of music with lyrics written below it.

— nur dilexe — nur te — ni — mi — dilexe — — — — —

Pharus Sulus

This page contains a handwritten musical score for the piece "Pharus Sulus". The score is written on multiple systems of staves, including vocal lines and piano accompaniment. The lyrics are in Latin and appear to be a form of the Credo. The text includes "Pharus Sulus", "Christe elei son elei", and "Iesu christe elei son elei". The notation is in a historical style, featuring various note values, clefs, and dynamic markings such as "p" and "f". The score is organized into systems, with some systems containing multiple staves for different instruments or voices.

Pharus Sulus

Christe elei son elei

Iesu christe elei son elei

Pharus Sulus

Christe elei son elei

Iesu christe elei son elei

Pharus Sulus

Christe elei son elei

Iesu christe elei son elei

Pharus Sulus

Christe elei son elei

Iesu christe elei son elei

Pharus Sulus

Christe elei son elei

Iesu christe elei son elei

Pharus Sulus

Christe elei son elei

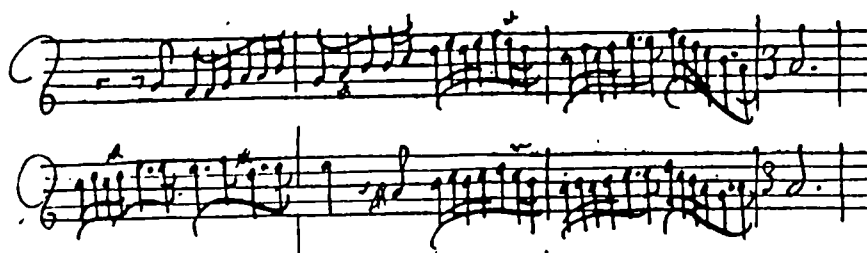
Iesu christe elei son elei

Pharus Sulus

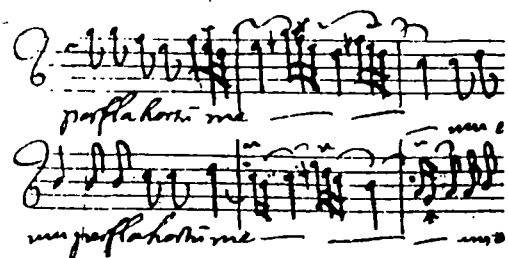
Christe elei son elei

Iesu christe elei son elei

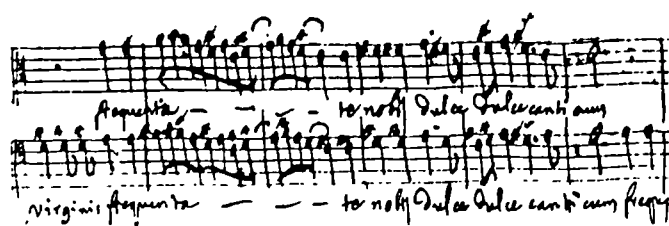
13.27 XX, 41 (H409)



13.28 XXI, 95 (H338)



13.29 XXV, 61 (H369)



13.30a-b

a) I, 5 (H92)

b) IV, 19^v (H98)

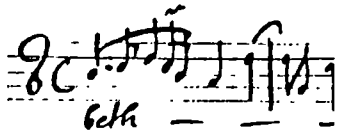
13.31a-b

a) IV, 20 (H98)

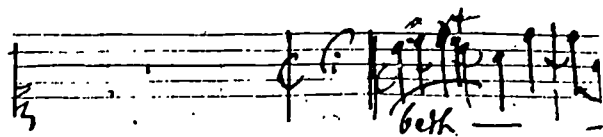
b) IV, 48^v (H108)

13.32a-b

a) IV, 53 (H109)

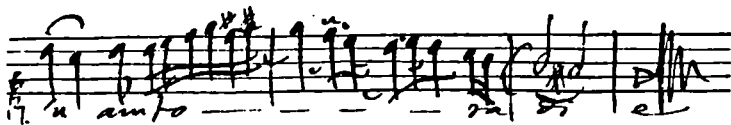


b) IV, 36 (H104)

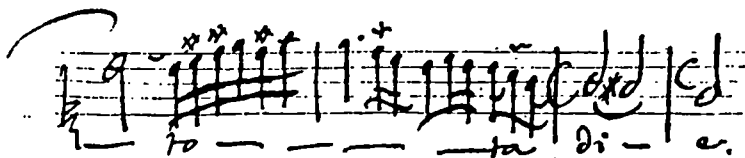


13.33a-b

a) I, 7 (H93)



b) IV, 35 (H104)



13.34a-b

a) IV, 36 (H104)



b) IV, 54 (H109)



13.35a-b

a) IV, 32 (H103)

Handwritten musical notation for 13.35a-b. The first staff shows a melodic line in G major with a 'Samech' label below it. The second staff shows a complex rhythmic accompaniment.

b) IV, 47^v (H107)

Handwritten musical notation for 13.35b, showing a melodic line in G major with a 'Samech' label below it.

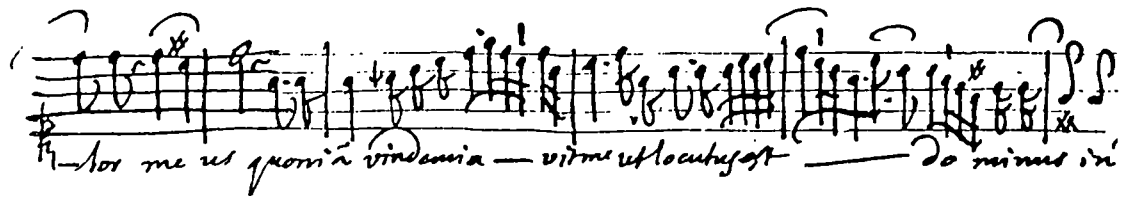
13.36 IV, 45^v (H106)

Handwritten musical notation for 13.36. The first staff contains the melody with lyrics: *in vi - iv qui nuntia Barthw in croce is - amplexati sunt Steq*. The second staff shows the accompaniment with a 'Samech' label below it.

13.37 V, 13^v (H138)

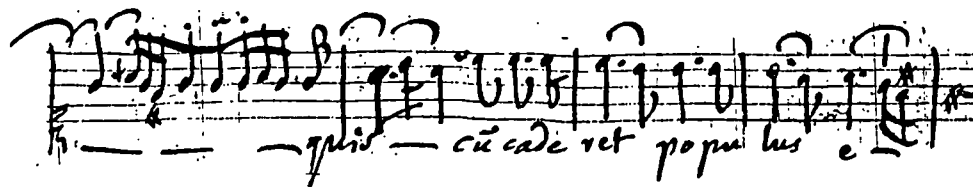
Handwritten musical notation for 13.37, showing a melodic line with lyrics: *ubdica - te Re*.

13.38 IV, 20^v (H98)



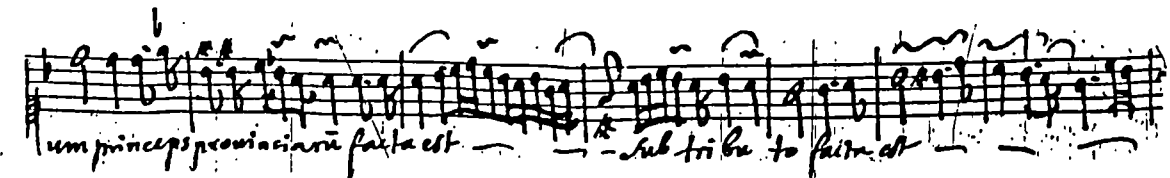
Handwritten musical score for 13.38, IV, 20^v (H98). The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "hor me ut quonia vindemia — vitme ut locutus est — do minus in".

13.39 IV, 17^v (H97)



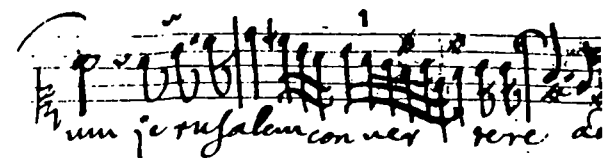
Handwritten musical score for 13.39, IV, 17^v (H97). The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "quis — cu cade ret popu lus e".

13.40 IV, 13 (H96)



Handwritten musical score for 13.40, IV, 13 (H96). The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "um princeps provinciarii facta est — sub tri bu to facta est".

13.41 IV, 19^v (H97)



Handwritten musical score for 13.41, IV, 19^v (H97). The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "um ierusalai con nes iere a".

13.42 La Chapelle, *Les vrais principes*, ii



Handwritten musical score for 13.42, La Chapelle, *Les vrais principes*, ii. The score is written on a single staff with a treble clef. It begins with a single note on a whole rest, followed by a series of notes on a whole rest.

13.43a-b

a) L'Affilard, *Principes*



b) Loulié, *Éléments*



13.44a-b

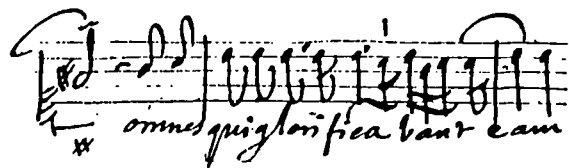
a) Rousseau, *Traité de la viole*



b) Hotteterre, *Principes*



13.45 IV, 18 (H97)



13.46 Rameau, *Pieces de clavessin*, 1731 edition

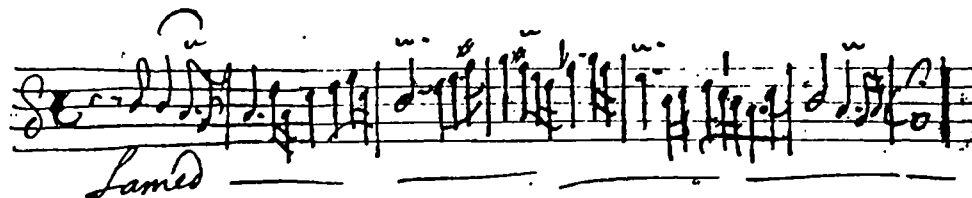


13.47a-b

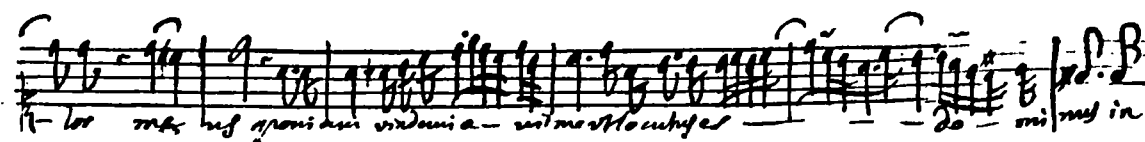
a) I, 5^v (H92)



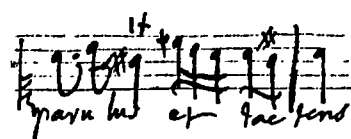
b) IV, 20^v (H98)



13.48 I, 6 (H92)

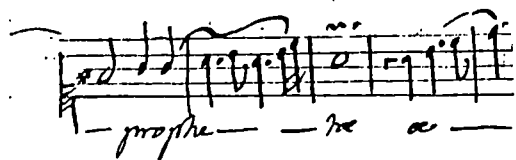


13.49 IV, 27 (H102)

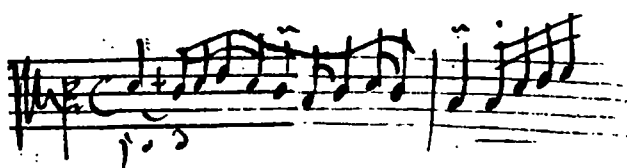


Chapter 14

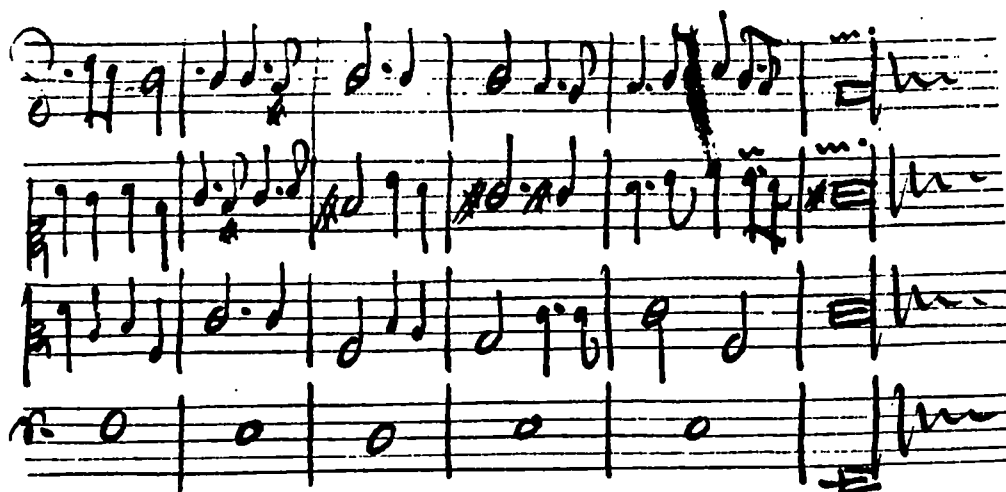
14.1 IV, 23^v (H102)



14.2 I, 4 (H91)



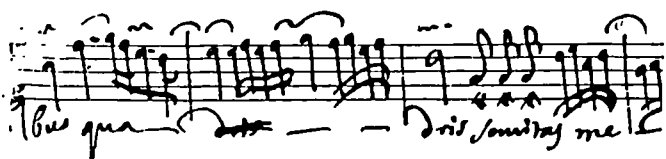
14.3 I, 71 (H513)



14.4 IV, 16 (H96)



14.5 IV, 39 (H104)



14.6 IV, 33 (H103)

Iam em

14.7 IV, 15 (H96)

14.8 IV, 17^v (H97)

Prostravit sabota ius

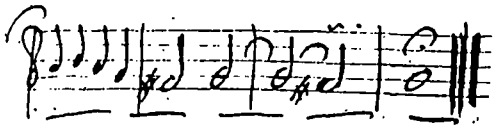
14.9 IV, 55 (H109)

aggravavit compedem meam et non et non egressus est

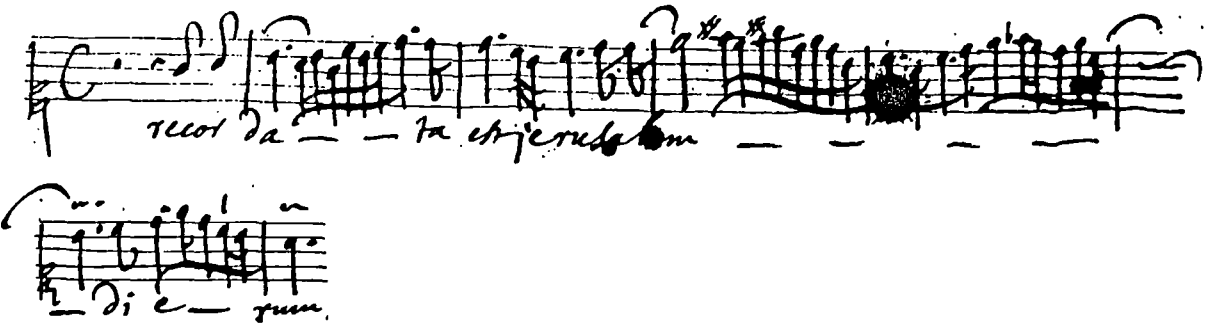
14.10 IV, 55-55^v (H109)

conclavit vias meas lapidibus quibus lapis lapidibus quibus
Dns

14.11 IV, 56 (H110)



14.12 IV, 17 (H97)



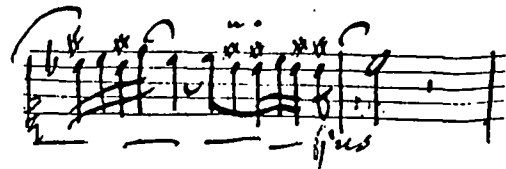
14.13 IV, 20^v (H98)



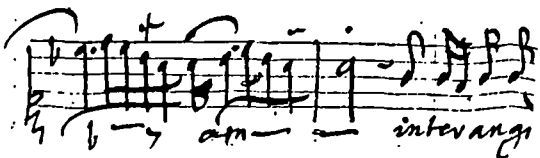
14.14 IV, 33 (H103)



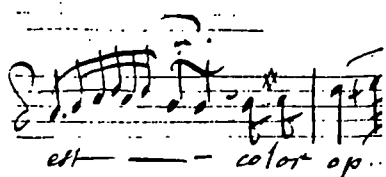
14.15 IV, 14 (H96)



14.16 IV, 15 (H96)



14.17 IV, 44 (H106)



14.18 IV, 36 (H104)

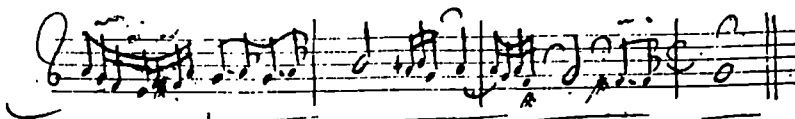


14.19a-b IV, 54^v (H109)

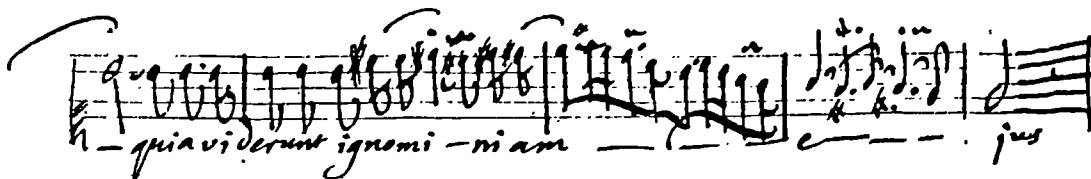
a)



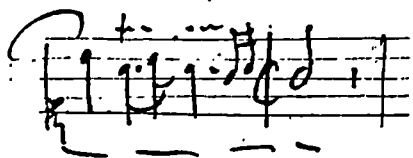
b)



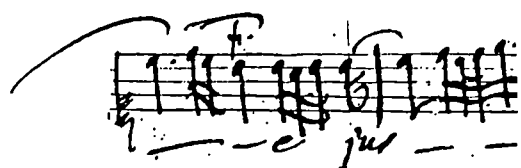
14.20 IV, 18 (H97)



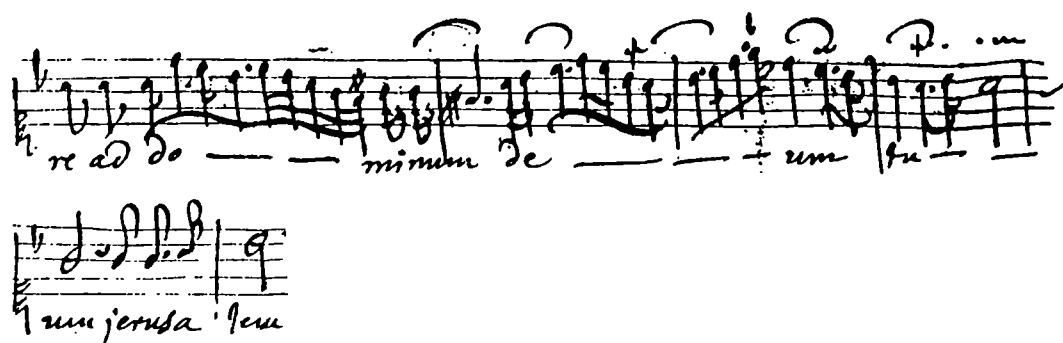
14.21 IV, 24 (H102)



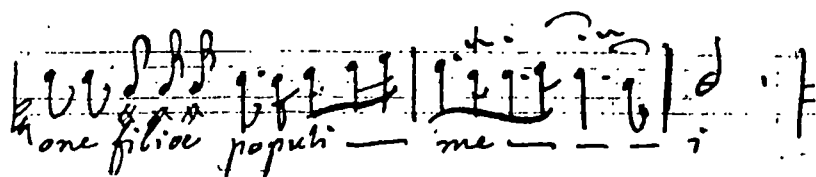
14.22 IV, 16^v (H97)



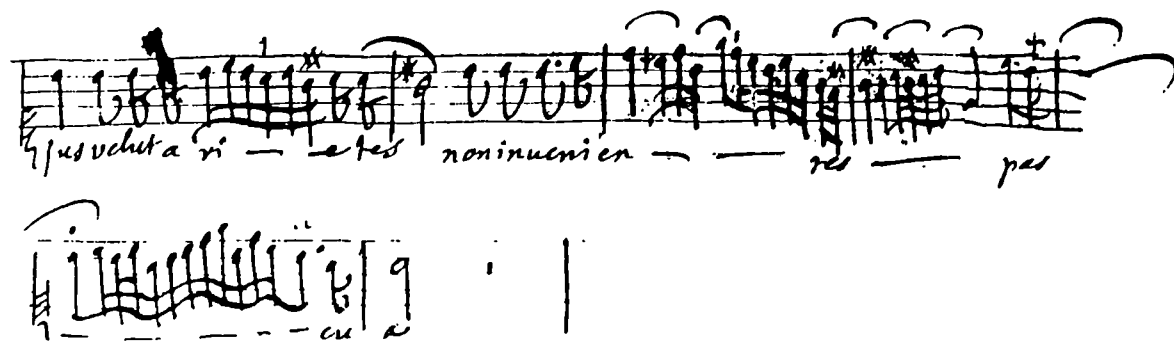
14.23 IV, 16^v (H97)



14.24 IV, 27 (H102)



14.25 IV, 17 (H97)



14.26 IV, 49^v (H108)



14.27 IV, 56 (H110)

jeremi prophetae de
ae
ae

14.28 IV, 56^v (H110)

probrum nos sumus in e
rectissime opprobrium nos sumus opprobrium nos
sumus

14.29 IV, 24 (H102)

re mu - rum

14.30 IV, 26 (H102)

In a - virgines

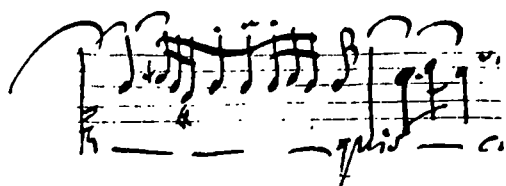
14.31 IV, 29 (H103)

Abote folia jera - salom

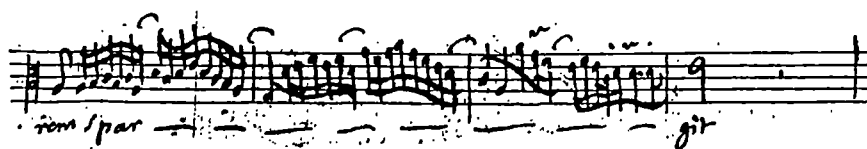
14.32 IV, 32 (H103)



14.33 IV, 17^v (H97)



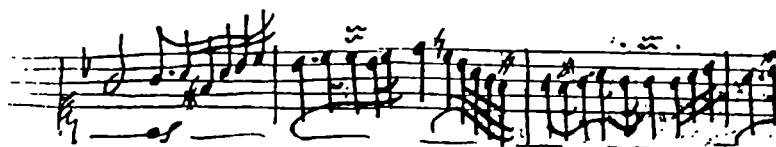
14.34 XV, 2 (H158)



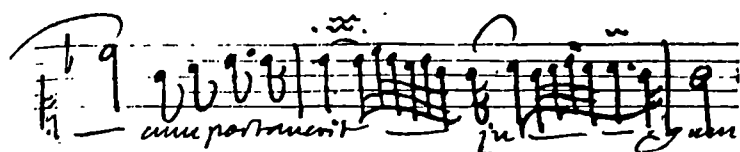
14.35 I, 6 (H92)



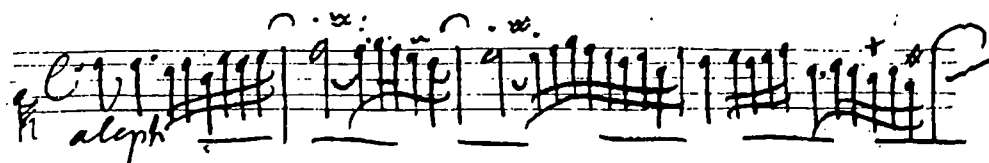
14.36 IV, 43^v (H105)



14.37 IV, 43 (H105)



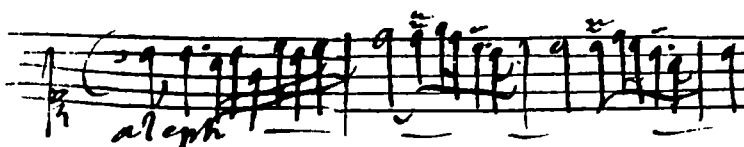
14.38 IV, 34 (H104)



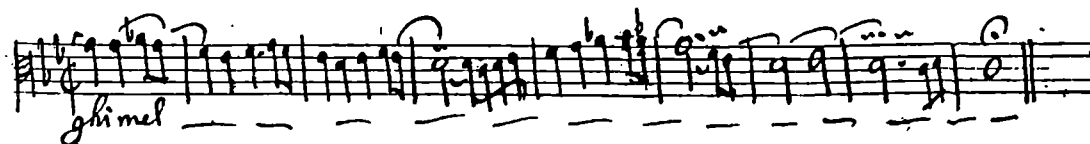
14.39 IV, 20^v (H98)



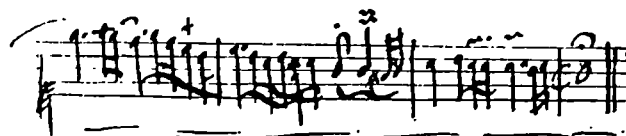
14.40 I, 6^v (H93)



14.41 XXIII, 48^v (H136)



14.42 IV, 23^v (H102)



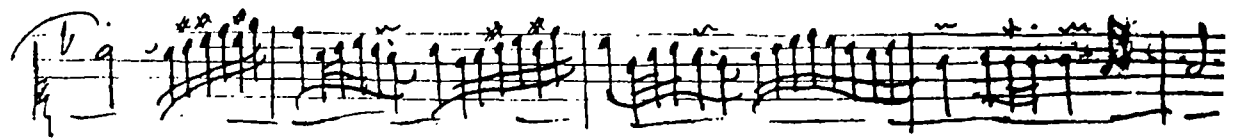
14.43 IV, 48^v (H108)



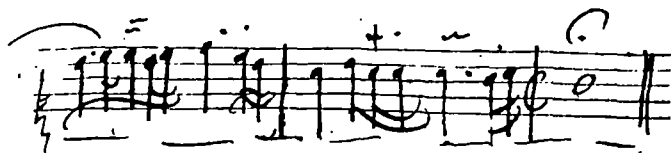
14.44 IV, 18^v (H97)



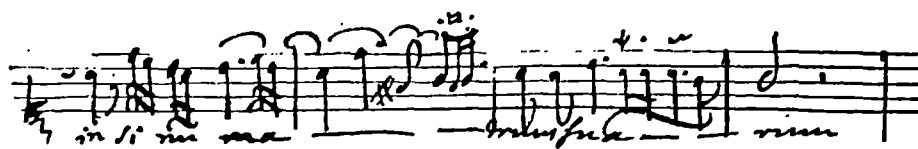
14.45 IV, 43 (H105)



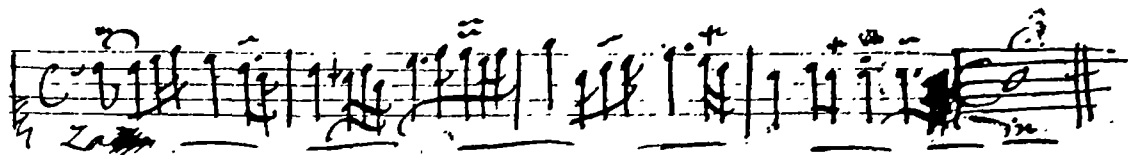
14.46 IV, 48 (H107)



14.47 IV, 46^v (H107)



14.48 IV, 17 (H97)



14.49 X, 82^v (H146)

Musical score for 14.49 X, 82^v (H146). The score consists of six staves. The first five staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), and the sixth staff is for the Double Bass. The music is in G major and 3/4 time. The first five staves contain a melodic line with various rhythmic values and dynamics. The sixth staff contains a bass line with a fermata over the first measure. The word "falsimiliari" is written below the fifth staff.

14.50 *Médée*, p.lii

Musical score for 14.50 *Médée*, p.lii. The score consists of a single staff for a vocal line. The music is in G major and 3/4 time. The melody is characterized by a series of eighth and sixteenth notes, with a fermata over the final note. The word "Médée" is written above the staff.

a) p.31

fiant aures tuae intendentes in uocem in uocem deprecationis

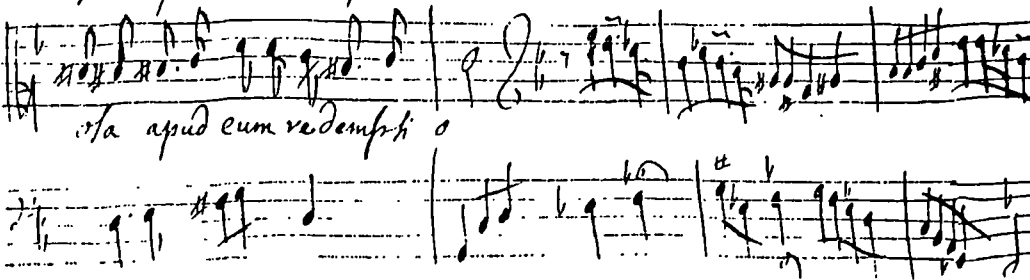
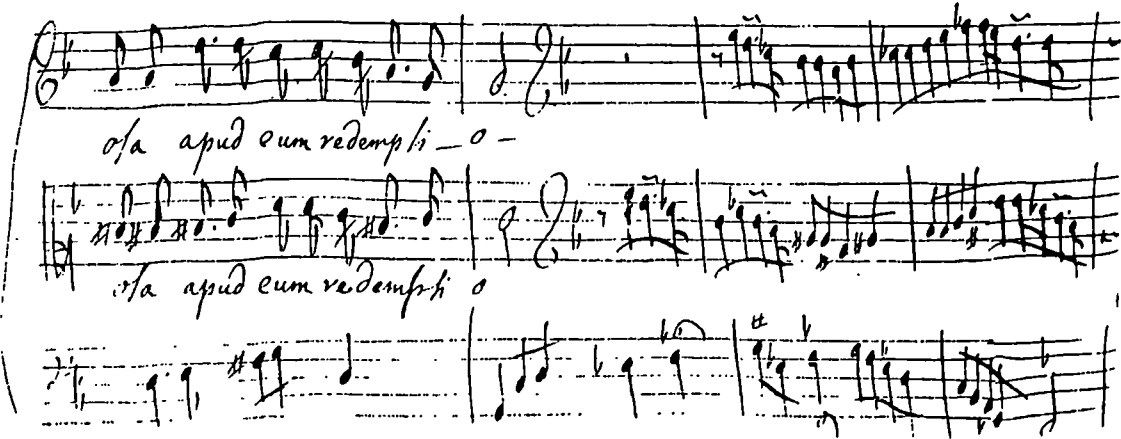
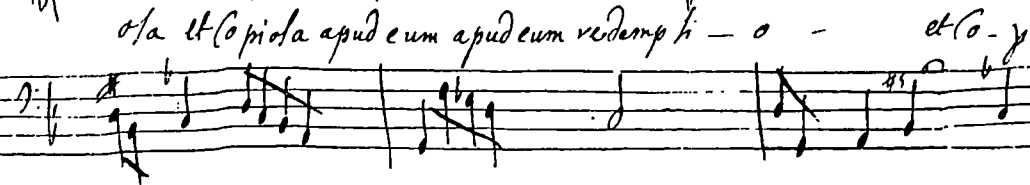
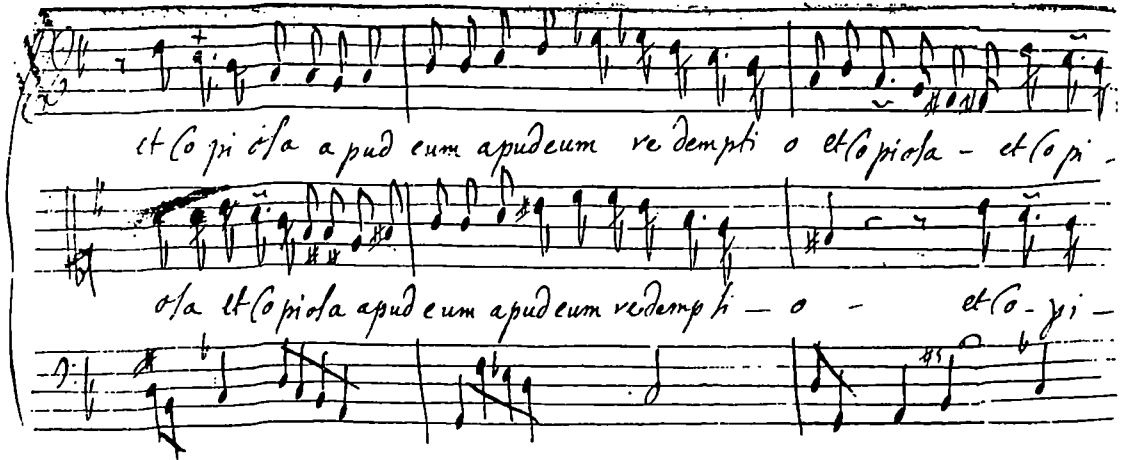
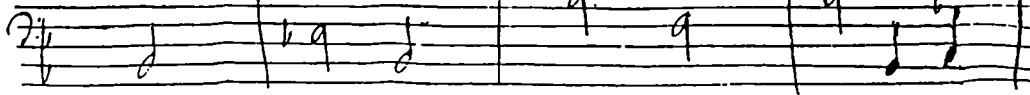
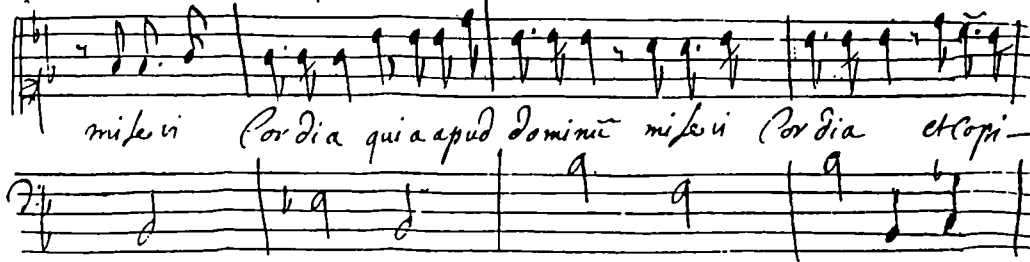
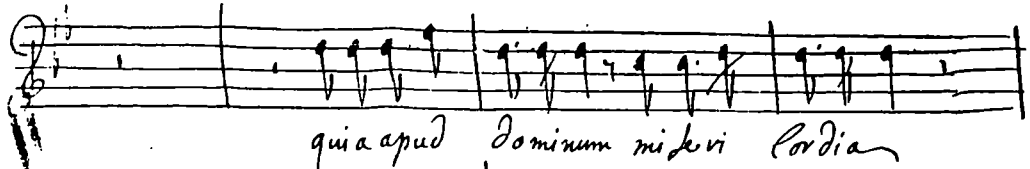
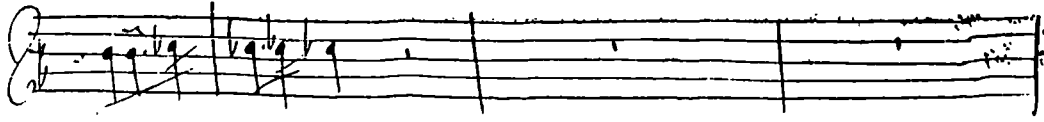
fiant aures tuae intendentes in uocem deprecationis

o misere de in uocem deprecationis mihi

o misere de in uocem deprecationis mihi

The image shows a handwritten musical score on three systems. Each system consists of a vocal line (treble clef) and a lute line (bass clef). The lyrics are written in Latin and are repeated across the systems. The notation includes various rhythmic values, accidentals, and slurs. The first system has a large bracket on the left side. The second system has a small dot above the first measure. The third system has some numbers (13, 4, 3) written above the lute line.

b) pp.40-1



14.52a-b

a) VII, 7 (H193)

audite meo dabis gaudiū et leti- tiam et exulta- bunt offa humili- ata hu
gaudiū et leti- tiam et exulta- bunt exultabunt exultabunt offa humili- ata hu

b) Vm¹ 1269, no.8, 132 (H193)

et letitiam et exulta - - bunt offa humili- ata
xulta meo dabis bunt exultabunt exultabunt offa humili- ata

14.53a-b

a) VII, 10^v (H193)

Handwritten musical score for voice and lute. The score consists of seven staves. The top staff is the vocal line, and the bottom staff is the lute accompaniment. The lyrics are Latin and are written below the vocal line. The music is in a 3/8 time signature. The lute part includes fingering and breath marks (+3). The lyrics are:

re conversione - tur ad te ad te conversione - tur et impiis ad
re conversione - tur ad te ad te et impiis ad te ad te conversione - tur et impiis ad
re conversione - tur ad te ad te et impiis ad te conversione - tur et impiis ad
ad te ad te et impiis ad te conversione - tur ad te ad te et impiis ad te conversione -
ad te ad te et impiis ad te conversione - tur ad te ad te et impiis ad te conversione -
ad te ad te et impiis ad te conversione - tur ad te ad te et impiis ad te conversione -
ad te ad te et impiis ad te conversione - tur ad te ad te et impiis ad te conversione -

b) Vm¹ 1269, no.8, 152 (H193)

The image shows a handwritten musical score on ten staves. The top three staves are for instruments, likely strings. The fourth staff is for voice, with the word "naturd" written above it. The lyrics are written below the voice staff and include: "ad te conuertentur et impii ad te ad te ad te conuertentur et impii ad te Cor", "ii ad te conuertentur et impii ad te a", "te ad te et impii ad te conuertentur ai", "ad te ad te et impii ad te conuertentur ad", and "et impii ad te conuertentur ad". The bottom two staves are for instruments, possibly lute or guitar, with the number "43" written above the notes. The score is written in a historical style with various note values and clefs.

14.54a-c

a) XXVII, 23 (H422)



b) Vm¹ 1481, partbook 14, 3 (H422a)



c) Vm¹ 1481, partbook 15, 3 (H422a)



14.55a-b

a) Vm¹ 1481, partbook 14, 7 (H422a)



b) Vm¹ 1481, partbook 15, 7 (H422a)



a) Vm¹ 1481, partbook 14, 7 (H422a)

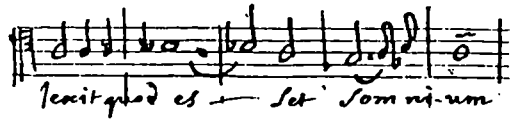
Handwritten musical notation for part a). It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style. Below the staff, the Latin text "quoniam in a ternum quoniam in a ternum mi se ri cor- dia e" is written. To the right of the main staff, there is a smaller staff with a treble clef and a key signature of one flat, containing the text "juo".

b) Vm¹ 1481, partbook 15, 8 (H422a)

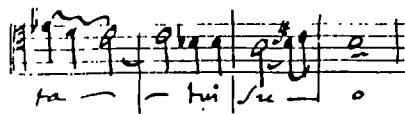
Handwritten musical notation for part b). It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style. Below the staff, the Latin text "ternum mi se ri cor- dia e - juo" is written.

14.57a-f

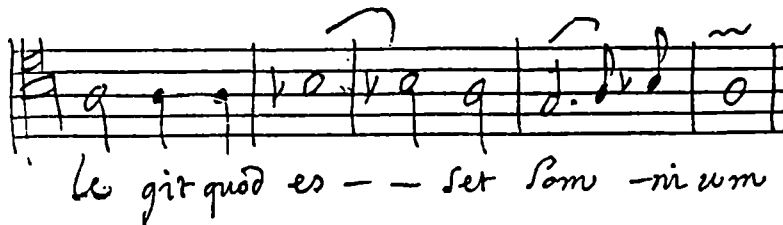
a) XXVII, 30^v (H422)



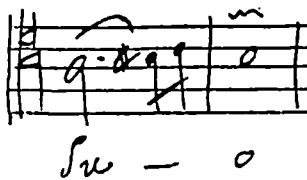
b) XXVII, 31 (H422)



c) Vm¹ 1481, partbook 15, 9 (H422a)



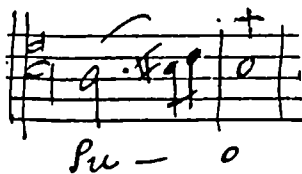
d) Vm¹ 1481, partbook 15, 9 (H422a)



e) Vm¹ 1481, partbook 14, 8 (H422a)

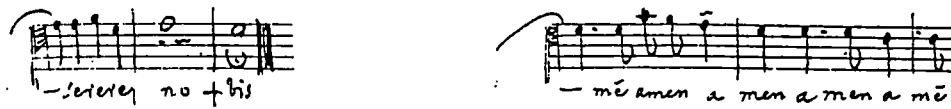


f) Vm¹ 1481, partbook 14, 8 (H422a)



14.58a-b

a) XXVII, 5; XXVII, 5^v (H11)



-setereq no +bis

- me amen a men a men a me

b) Vm¹ 942, partbook 3, [1^v] (H11a)

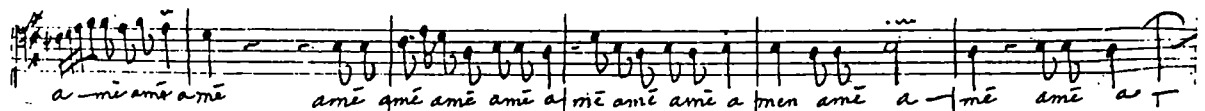


ferere nobis quoniam, to solus Cum sancto spiritu in gloria dei patris a --- me amen

men amen amen

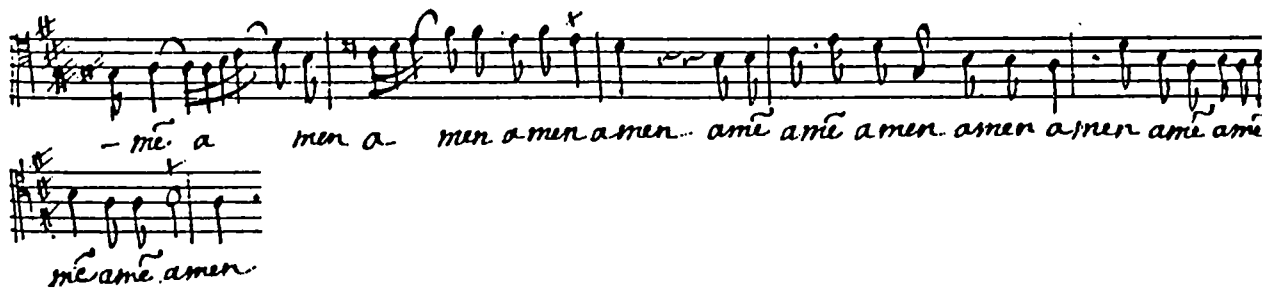
14.59a-b

a) XXVII, 12 (H11)



a - me ame ame ame ame ame a men ame a - me ame a

b) Vm¹ 942, partbook 3, [2^v] (H11a)

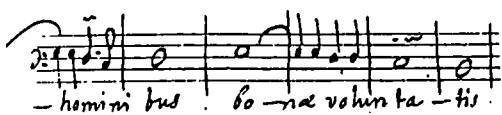


- me a men a men a men amen... ame ame amen amen amen ame ame

me ame amen

14.60a-b

a) XXVII, 3 (H11)



- homini bus bo - nae volun ta - tis

b) Vm¹ 942, partbook 4, [1] (H11a)



volun ta - tis pax hominibus bo - nae voluntatis

Chapter 15

15.1 IV, 44^v (H106)

fi li i - si - on in cly bi et a micti auro p m mo o

quomo do re pu to

15.2 IV, 35 (H104)

San tus in me ver - et et con uer sit man us su - am

to - ta di - e

15.3 VII, 98-98^v (H415)

Handwritten musical score for the first system. It consists of eight staves. The top staff is a vocal line with lyrics: "Sanctus". The second staff is a vocal line with lyrics: "Sanctus". The third staff is a vocal line with lyrics: "Sanctus". The fourth staff is a vocal line with lyrics: "Sanctus". The fifth staff is a vocal line with lyrics: "Sanctus". The sixth staff is a vocal line with lyrics: "Sanctus". The seventh staff is a vocal line with lyrics: "Sanctus". The eighth staff is a piano accompaniment line. The music is in a major key and 4/4 time.

Handwritten musical score for the second system. It consists of eight staves. The top staff is a vocal line with lyrics: "Sanctus". The second staff is a vocal line with lyrics: "Sanctus". The third staff is a vocal line with lyrics: "Sanctus". The fourth staff is a vocal line with lyrics: "Sanctus". The fifth staff is a vocal line with lyrics: "Sanctus". The sixth staff is a vocal line with lyrics: "Sanctus". The seventh staff is a vocal line with lyrics: "Sanctus". The eighth staff is a piano accompaniment line. The music is in a major key and 4/4 time.

15.4 XI, 51^v (H186)

it in uaf - le lacry ma -
point de ramblance

my ip to co quem po - su in

15.5 XVIII, 63 (H328)

*cette patrice ne fera
point de ch'f' ten' cat*

*cette patrice ne fera
point de ch'f' ten' cat*

re- fili- um o ma- ri- a o ma- ri- a ma- ri- a

re- fili- um o ma- ri- a o ma- ri- a ma- ri- a

fi- li- um o ma- ri- a

3x4

7 8 7 6 5 4 3

*après chaque de
ces deux mesures
faire un petit
blanca*

15.6a-b

a) IV, 47 (H107)

cu i compara — bo re

— vel cui assi mi ta — bote filia jeru salem

b) IV, 29 (H103)

cu i compara — bo re vel cui assi mi ta —

— bote filia jeru salem — cui ex aqua bo re et

15.7a-b

a) IV, 48 (H107)

plausa sunt super te manibus omnis trade un des per vi am
si bi la ne runt et moue
runt et moue runt caput su um super fi

b) IV, 32-33 (H103)

plausa sunt super te manibus omnis trade un
des per vi am si bi la ne
runt et moue runt et moue runt caput
su um super fi liam

15.8a-b

a) IV, 52 (H109)

E go vir vi - dens paupe - ra tenu me - - - am in virga

b) IV, 34 (H104)

E go vir vi - dens paupe - ra tenu me - - - am in

15.9 IV, 41-41^v (H105)

ni quia non sumus con - sumpti - mi - se - ri cor - di - a - ni
 do - mi - ni qui a non de - ce - runt mi - se - ri - o - nes
 quia non de - ce - runt mi - se - ri - o - nes

15.10 IV, 54^v (H109)

in tene brosis collo caruit me quasi mortuos sempiter
 in tene brosis collo ca - - vit me quasi mortuos sempiter nos quasi mor
 nos sempiter - - - nos
 - tuos sempiter - - - nos

15.11 IV, 56^v (H110)

aquam nostram pecunia bi- bimus ligna

15.12 IV, 27 (H102)

sunt viscera me atri effulum

15.13 IV, 21^v (H98)

jerusalem convertere convertere ad dominum,
je ru - salem convertere ad domine de-

omne tu um jerusalum jerusalum convertere convertere un-
um tu um convertere convertere = jerusal jerusa

15.14a-b

a) IV, 46^v (H107)

Handwritten musical notation for 15.14a. It consists of two staves. The top staff is in C major, 4/4 time, and contains a complex melodic line with many beamed notes and trills. The word "Lamed" is written below the first few notes. The bottom staff is a shorter melodic fragment.

b) IV, 28 (H103)

Handwritten musical notation for 15.14b. It consists of two staves. The top staff is in C major, 4/4 time, and contains a complex melodic line with many beamed notes and trills. The word "Lamed" is written below the first few notes. The bottom staff is a shorter melodic fragment.

15.15 IV, 42^v (H105)

Handwritten musical notation for 15.15. It consists of one staff in C major, 4/4 time, with a complex melodic line. The words "bo num est proetola" are written below the notes.

15.16 IV, 41 (H105)

Handwritten musical notation for 15.16. It consists of two staves. The top staff is in C major, 4/4 time, and contains a complex melodic line with many beamed notes and trills. The word "heth" is written below the first few notes. The bottom staff is a shorter melodic fragment.

15.17 IV, 43 (H105)

Handwritten musical notation for 15.17. It consists of two staves. The top staff is in C major, 4/4 time, and contains a complex melodic line with many beamed notes and trills. The words "unus pariter in" are written below the first few notes. The bottom staff is a shorter melodic fragment.

15.18 IV, 42 (H105)

ra ex pecta — bo e — — — um ex pecta — ra —

bo e — — — um

15.19 IV, 52-53 (H109)

tan - tum in me ver sit et con ver sit et con ver sit man u su a m to ta di e to

ta di e tan tum in me ver sit et con ver sit man u su a m in me

tan tum in me ver sit et con ver sit man u su a m to ta di e in me ver sit et con

ver sit et con ver sit man u su a m to ta di e tan tum in me ver sit et con

ver sit et con ver sit man u su a m to ta di e tan tum in me ver sit et con

in me ver sit et con ver sit man u su a m to ta di e in me ver sit et con ver sit et con

15.20 IV, 35 (H104)

memina — — — — — uit et ad dex-iteras

tenebras et non — — — — —

15.21 V, 12^v (H139)

lamed

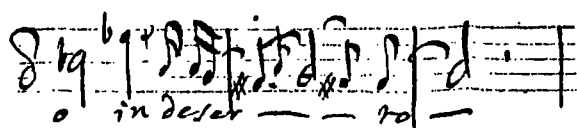
15.22 XV, 53^v (H160)

Handwritten musical score for 15.22 XV, 53^v (H160). The score is written in a single system with three staves. The lyrics are: "sur - - - gite sur - - - gite surgite postquam de - - - i hi - - - qui mandu". The second system has four staves with lyrics: "ca - - his qui manducatis pa - - nem do - - no - - ris sur - - gite sur - - qui manducatis qui manducatis pa - - nem do - - no - - ris sur - - gite sur - - qui manducatis qui manducatis pa - - nem do - - no - - ris sur - - gite surgite". The third system has four staves with lyrics: "gite sur - - gite surgite postquam de - - i hi - - qui mandu ca - - gite sur - - gite surgite postquam de - - i hi - - qui mandu sur - - gite sur - - gite surgite postquam de - - i hi - - qui mandu sur - - gite sur - - gite surgite postquam de - - i hi - - qui mandu".

15.23 IV, 39 (H104)

Handwritten musical score for 15.23 IV, 39 (H104). The score is written in a single system with one staff. The lyrics are: "dit orati o - - - - - nem me am am".

15.24 IV, 45 (H106)



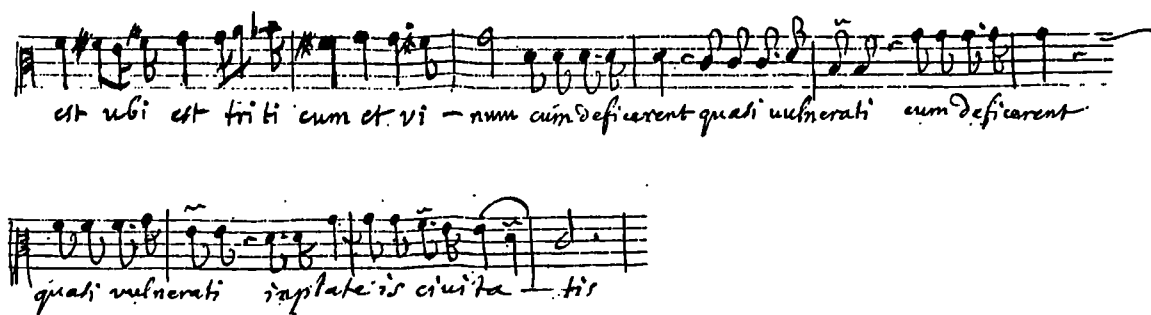
15.25 IV, 56^v (H110)



15.26 IV, 46^v (H107)



15.27 V, 12^v (H139)



15.28a-b

a) IV, 37 (H104)

Handwritten musical notation for exercise 15.28a, consisting of two staves. The first staff contains the lyrics "me felle et la bo re felle et la bo re et air and dit" and the second staff contains "me felle et la bo re et la bo re". The notation includes various rhythmic values and accidentals.

b) IV, 54 (H109)

Handwritten musical notation for exercise 15.28b, consisting of two staves. The first staff contains the lyrics "re et air and dit me felle felle et la bo re" and the second staff contains "re et air and dit me felle felle et la bo re". The notation includes various rhythmic values and accidentals.

15.29 V, 24 (H534)

Handwritten musical notation for exercise 15.29, consisting of four staves. The notation includes various rhythmic values and accidentals. The first two staves are in treble clef and the last two are in bass clef. The word "trus fort" is written below the first two staves.

15.30 I, 8^v (H306)

offo alti bes nardi dale brachi nup hog celebrate coale brato ra lo brato h.
Et beati Des quati rati brachi nup hog cele brato coe le. br. n. coale brato in
um phos
um phos

15.31 IV, 37 (H104)

intenebris colloca est me quati mortuos sempiter

15.32 IV, 46^v (H107)

rent animas suas in sinu matris suarum cum exha
 rent animas suas in sinu matris suarum
 in sinu matris suarum

15.33 XXVIII, 16 (H81)

bus erunt

15.34 IV, 33 (H103)

am superfluum ierusalem

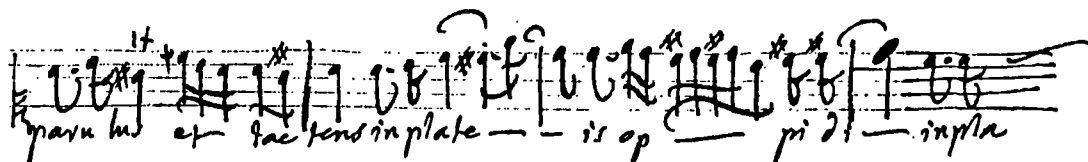
15.35 IV, 17^v (H97)

ius in manu hosti li et non est - auxi - li

15.36 IV, 15^v (H96)

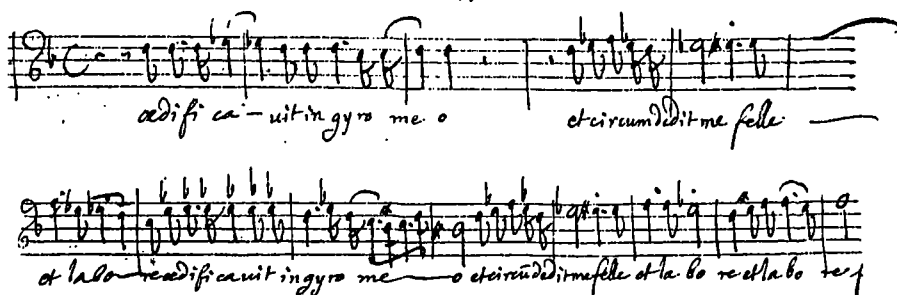
michi sacerdotis e - ius

15.37 IV, 27 (H102)



Handwritten musical score for 15.37. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: *paru lus et factens in plate - is op - pi di - in pla*

15.38 IV, 54 (H109)



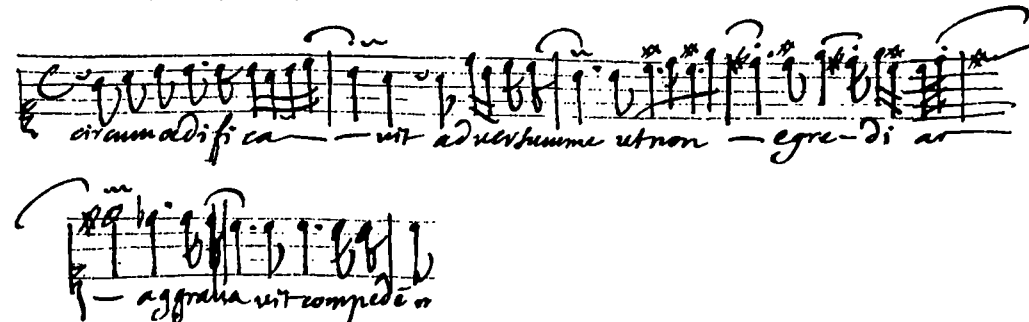
Handwritten musical score for 15.38. The notation is on two staves with a treble clef and a common time signature (C). The lyrics are: *adi fi ca - vit in gyro me o et circum dedit me felle*
et la bo re adifi ca vit in gyro me o et circum dedit me felle et la bo re et la bo re et

15.39 IV, 48 (H107)



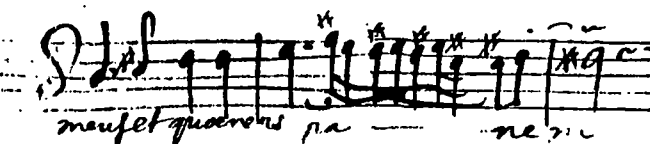
Handwritten musical score for 15.39. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: *h' au je ru - sa lem super bi -*

15.40 IV, 38 (H104)



Handwritten musical score for 15.40. The notation is on two staves with a treble clef and a common time signature (C). The lyrics are: *circum adifi ca - vit ad ultimum ut non - egre - di ar -*
aggra va vit compe di o

15.41 I, 5^v (H92)

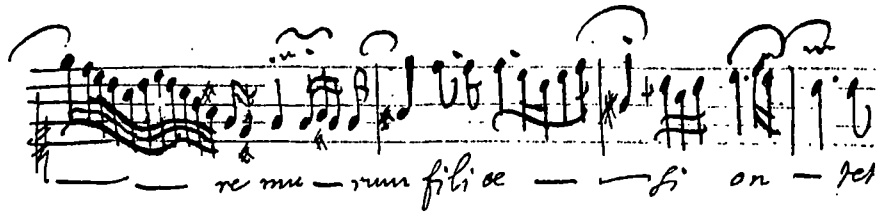


Handwritten musical score for 15.41. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: *mauset quoniam pa - ne sic*

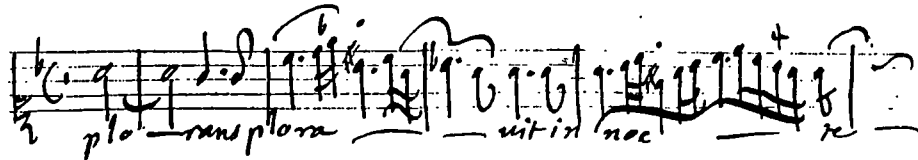
15.42 IV, 13 (H96)



15.43 IV, 24 (H102)



15.44 IV, 14 (H96)



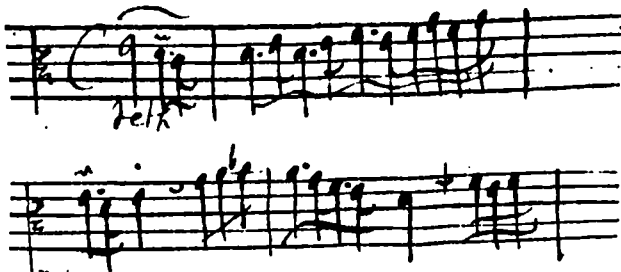
15.45 IV, 42^v (H105)



15.46 IV, 45^v (H106)



15.47 I, 2^v (H91)



15.48 IV, 43^v (H105)



Chapter 16

16.1 a-c Montéclair, *Principes de musique*

a)



re ut re - e.

Musical notation for exercise 16.1a: A single staff in bass clef with a 3/4 time signature. The notes are: a quarter note G (re), a quarter note A (ut), and a half note G (re - e).

b)



un e - xil ri - gou - reux

Musical notation for exercise 16.1b: A single staff in bass clef with a 3/4 time signature. The notes are: quarter note G (un), quarter note A (e - xil), quarter note B (ri -), quarter note C (gou -), quarter note B (reux), quarter note A (), and quarter note G ().

c)



plan - tent leurs é - ten - dars

Musical notation for exercise 16.1c: A single staff in bass clef with a 3/4 time signature. The notes are: quarter note G (plan -), quarter note A (tent), quarter note B (leurs), quarter note C (é -), quarter note B (ten -), quarter note A (dars), and quarter note G ().

16.2 Berthet, *Leçons de musique*



Musical notation for exercise 16.2: A single staff in treble clef with a 3/4 time signature. The notes are: quarter note G (), quarter note A (), quarter note B (), quarter note C (), quarter note B (), quarter note A (), quarter note G (), quarter note F (), quarter note E (), quarter note D (), quarter note C (), quarter note B (), quarter note A (), quarter note G ().

16.3a-c

a) Lambert, *Air de cour*

Quand ie mour-rois pour - roit on pour - roit on

Detailed description: A single staff of music in treble clef, 3/8 time signature. The melody consists of eighth and quarter notes. The lyrics are written below the staff, with hyphens indicating syllables across notes. A sharp sign is placed above the second 'pour'.

b) Lully, *Psyché*

Des - cen - dez Des - cen - dez _____

Detailed description: A single staff of music in treble clef, 3/8 time signature. The melody features a descending eighth-note scale followed by a quarter note. A bracketed slur is placed over the second 'Des - cen - dez'.

c) Clérambault, *Cantata no.2*

en vain sans doute il est ai-mé

Detailed description: A single staff of music in bass clef, 3/8 time signature. The melody consists of eighth and quarter notes. The lyrics are written below the staff.

16.4 IV, 52 (H109)

om̄is ius in virga indigna fi om̄is e

Detailed description: A single staff of music in treble clef, 3/8 time signature. The melody is highly rhythmic with many sixteenth notes. The lyrics are written below the staff.

16.5a-b

a) VII, 69 (H487)

ple glori euse pro iet o

Detailed description: A single staff of music in treble clef, 3/8 time signature. The melody consists of quarter and eighth notes. The lyrics are written below the staff.

b) Vm⁶ 18, *La Peinture*, 1^v (H487a)

ta - ge Ple glori euse - pro iet o

Detailed description: A single staff of music in bass clef, 3/8 time signature. The melody consists of quarter and eighth notes. The lyrics are written below the staff.

16.6a-b

a) VII, 69^v (H487)

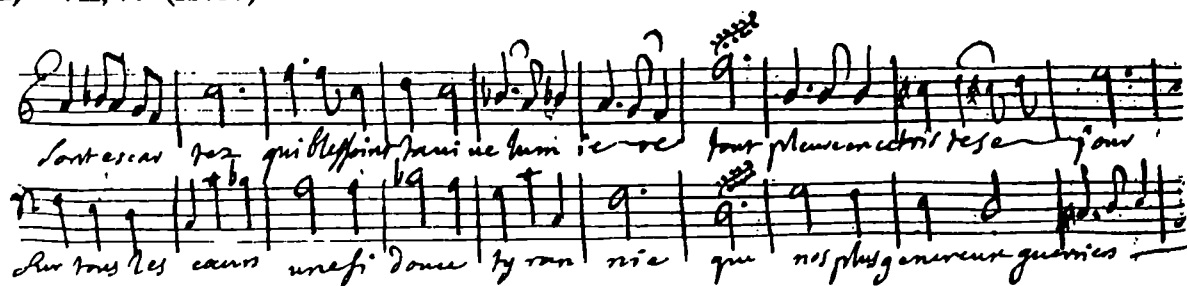


b) Vm⁶ 18, L[']Architecture, 2 (H487a)

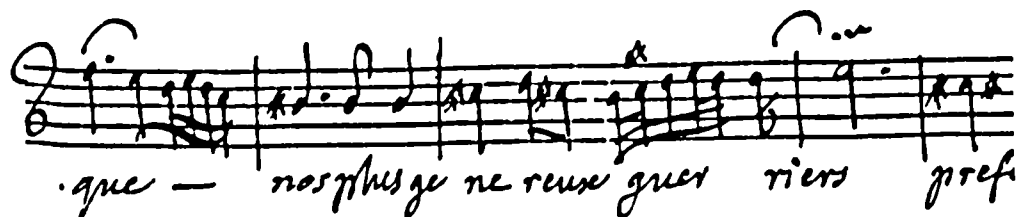


16.7a-b

a) VII, 77 (H487)



b) Vm⁶ 18, La Paix, 2 (H487a)



16.8a-b

a) I, 5 (H92)

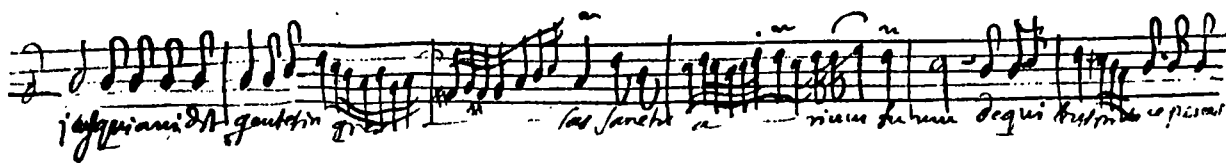


b) IV, 19^v (H98)

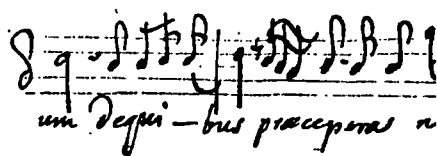


16.9a-b

a) I, 5^v (H92)



b) IV, 19^v (H98)



16.10a Hitchcock (ed.), Charpentier, *Judicium Salomonis*, x

a)



b)



16.11 Dunn, 'The Grands Motets', ii, p.xviii



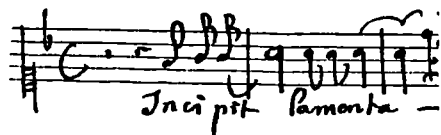
Musical notation for 16.11, showing a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are: *cus - to - di - re - di - re - re - re*. Above the final two notes, there are the abbreviations *i.e.* and *or*.

16.12 V, 14^v (H140)



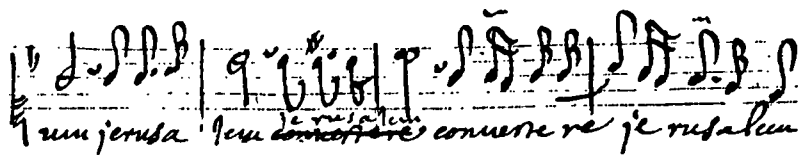
Musical notation for 16.12, showing a single staff with a treble clef and a key signature of one sharp (F#). The melody is highly ornamented with many grace notes and slurs. The lyrics are: *nem et non erat et non erat qui frangeret e - is et r*.

16.13 IV, 13 (H96)



Musical notation for 16.13, showing a single staff with a treble clef and a key signature of one flat (Bb). The melody is simple, consisting of quarter and eighth notes. The lyrics are: *Incipit lamenta -*

16.14 IV, 16^v (H97)



Musical notation for 16.14, showing a single staff with a treble clef and a key signature of one flat (Bb). The melody is highly ornamented with many grace notes and slurs. The lyrics are: *rum jerusa - rum domine de - converte re je rusa lem*. There is a handwritten correction above the word 'domine' that reads 'je rusa lem'.

16.15 IV, 17 (H97)



Musical notation for 16.15, showing a single staff with a treble clef and a key signature of one flat (Bb). The melody is highly ornamented with many grace notes and slurs. The lyrics are: *His ante faci em sub se quen*. The notation ends with a double bar line and a fermata.

16.16 XXVII, 36 (H422)

Handwritten musical score for XXVII, 36 (H422). The score consists of eight staves of music. The lyrics are written below the staves:

ca bit tanquā meridiem clarifi ca - - - bit
 tanquā meridiem - clarifi ca bit da ri fi - ca
 tanquā meridiem clarifi ca - - - bit
 ca bit tanquā meridiem clarifi ca - - - bit

50;

16.17 XXIII, 1 (H120)

Handwritten musical score for XXIII, 1 (H120). The score is arranged in two columns of staves. The left column contains six staves, and the right column contains six staves. The lyrics are written below the staves:

incipit
 incipit lan

16.18 XXVI, 32^v (H223)

et in saecula saeculorū in saecula amē amē amen amē amē amē amē amen
 et in saecula saeculorū in saecula amē a - mē amē amen a - men
 et in saecula saeculorū in saecula amē amen amē amē a - mē amē amen

16.19a-b

a) VII, 66 (H487)

il est charmant d'ouïr tes ce Pes - tes accents

b) Vm⁶ 18, 1^[er] dessus, 1^v (H487a)

16.20a-b

a) XXVII, 6-6^v (H11)

patris amē amē amē a - - men a - - mē ingta dei patris a - - mē a - -
patris amē amē a - - mē a - - men a - - mē ingta dei patris a - - men a - -

men
men

b) Vm¹ 942, partbook 14, [2] (H11a)

16.21 XXVII, 35^v (H422)

In te in domino gaude gaude - et exultate exultate in domi - no
 In te gaude gaude - et exultate exultate in domi - no
 In te gaude gaude - et exultate exultate in domi - no
 In te gaude gaude - et exultate exultate in domi - no
 In te gaude gaude - et exultate exultate in domi - no
 In te gaude gaude - et exultate exultate in domi - no
 In te gaude gaude - et exultate exultate in domi - no

16.22 XXIII, 49-49^v (H137)

Prelude

ff diviso
ff diviso

In ci - pi - o - ra - tio - ni - bus

16.23a-b

a) XXVI, 27 (H223)

in a ter - num

This musical score consists of five staves. The top four staves are grouped by a large brace on the left. The fifth staff is a separate line. The music is written in a single system with a common time signature. The lyrics 'in a ter - num' are written below the bottom staff.

b) XXVI, 28 (H223)

in aeternū manet manet et veritas domini manet in aeternū in aeternū manet manet in aeternū
in aeternū manet manet et veritas domini manet in aeternū in aeternū manet manet in aeternū
in aeternū manet manet et veritas domini manet in aeternū in aeternū manet manet in aeternū
in aeternū manet manet et veritas domini manet in aeternū in aeternū manet manet in aeternū

This musical score consists of eight staves. The top seven staves are grouped by a large brace on the left. The eighth staff is a separate line. The music is written in a single system with a common time signature. The lyrics are repeated across the staves: 'in aeternū manet manet et veritas domini manet in aeternū in aeternū manet manet in aeternū'. There are some markings at the bottom of the page, including '3/2', '4/3', and '9/8'.

16.24 Rés. Vmc. Ms. 27, 2 (H275)

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes, with some beamed together. The lyrics below the staff are: *ne metabitur meū sanguinem in membra*

16.25 V, 12^v (H139)

Handwritten musical notation on a single staff. The notes are mostly quarter and eighth notes. The lyrics below the staff are: *manibus suis dixerunt ubi*

Handwritten musical notation on a single staff, continuing the previous piece. The lyrics below the staff are: *est ubi*

16.26 I, 35 (H12)

Handwritten musical notation on a single staff. The notes are mostly quarter notes. The lyrics below the staff are: *di es i-re di es i-re di-es il la sol ut*

Handwritten musical notation on a single staff, continuing the previous piece. The lyrics below the staff are: *sa.*

16.27a-b

a) XIII, 21 (H495)

2tez par un brillant amas de belles — ve ri te —
gez nous

b) XIII, 20 (H495)

Le foudre menaçant qui perce à veie
eur l'affr

16.28 X, 72 (H355a)

luxit no-bis
luxit no-bis
luxit no-bis
luxit no-bis
3

16.29 V, 60 (H90)

Handwritten musical score for 16.29 V, 60 (H90). The score consists of five staves. The first four staves contain vocal lines with the lyrics "re no - bis" written below them. The fifth staff contains a basso continuo line with figured bass notation: 9 8, 7 6, 3 4, 4 3. The music is written in a single system with a common time signature.

16.30 XII, 49 (H230)

Handwritten musical score for 16.30 XII, 49 (H230). The score consists of ten staves. The first two staves are instrumental. The third staff is a vocal line with the lyrics "labia me - a". The fourth staff is a basso continuo line with the lyrics "labia me - a". The fifth staff is a vocal line with the lyrics "me - a". The sixth staff is a basso continuo line with the lyrics "-bia me, a". The seventh staff is a vocal line with the lyrics "labia me | a". The eighth staff is a basso continuo line with the lyrics "labia me | a". The music is written in a single system with a common time signature.

16.31 IV, 47-47^v (H107)

Handwritten musical notation for 16.31. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics: "qui s' mede bi' ter qui s' mede bi' ter si - - bi; qui s' mede bi' ter". The second staff is in bass clef and contains the lyrics: "qui s' mede bi' ter".

16.32 I, 7^v (H93)

Handwritten musical notation for 16.32. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics: "sed et cum clama veris et ro ga ne ro - - excludit".

16.33 IV, 49 (H108)

Handwritten musical notation for 16.33. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics: "pa - - nem".

16.34 IV, 39 (H104)

Handwritten musical notation for 16.34. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics: "excludit excludit oratio -".

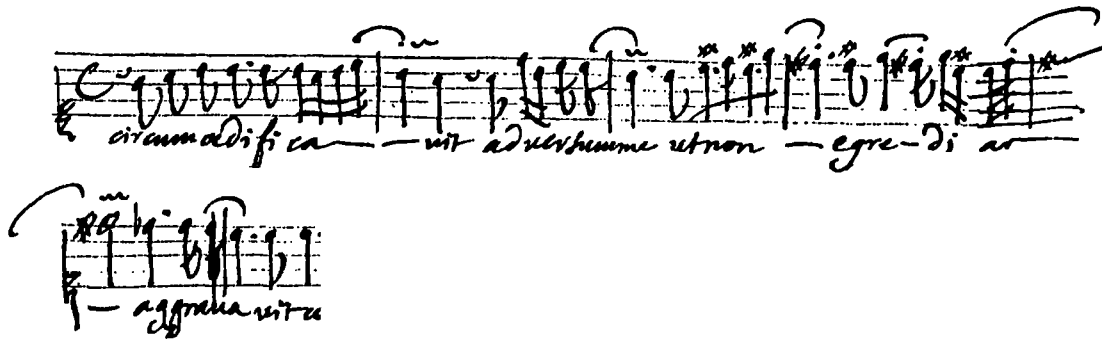
16.35 IV, 55 (H109)

Handwritten musical notation for 16.35. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics: "excludit excludit oratio -".

16.36 I, 61 (H95)

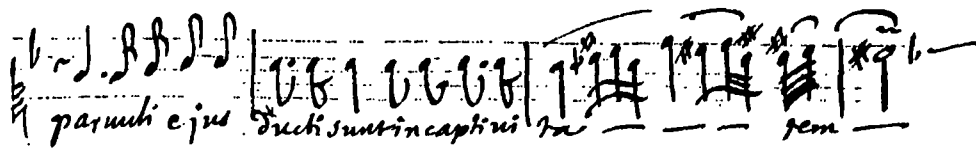
Handwritten musical notation for 16.36. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics: "in animabus nos - - ni s' altera vamus pane no -". The second staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics: "is a fa".

16.37 IV, 38 (H104)



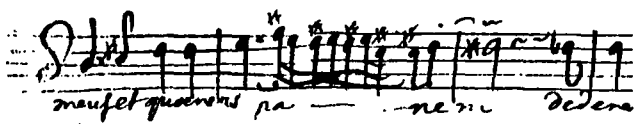
Handwritten musical score for 16.37. The first staff is in C major, 4/4 time, with lyrics: *circum dīfīca — vit aduētū hūmī ut non — egre — dī ar*. The second staff continues with lyrics: *— aggrātia vit u*.

16.38 IV, 16 (H96)



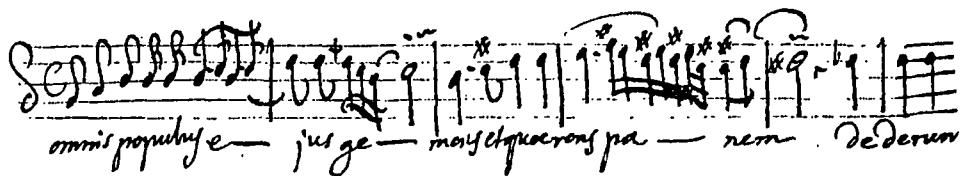
Handwritten musical score for 16.38. The first staff is in C major, 4/4 time, with lyrics: *paruih e ius dūcti sunt in captiui tā — — — rem*.

16.39 I, 5^v (H92)



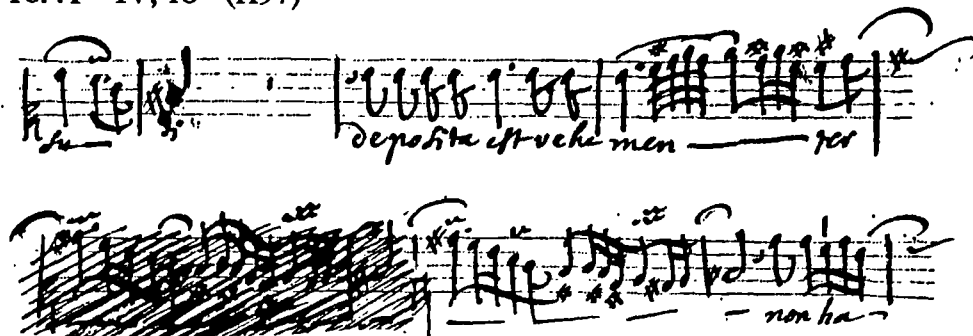
Handwritten musical score for 16.39. The first staff is in C major, 4/4 time, with lyrics: *mau fēt quāerōns pa — nem dēderō*.

16.40 IV, 20 (H98)



Handwritten musical score for 16.40. The first staff is in C major, 4/4 time, with lyrics: *omnis populus e — ius ge — mau fēt quāerōns pa — nem dēderō*.

16.41 IV, 18^v (H97)



Handwritten musical score for 16.41. The first staff is in C major, 4/4 time, with lyrics: *deposita est uehē men — res*. The second staff is heavily scribbled over with the lyrics: *— non ha —*.

16.42 IV, 43^v-44 (H105)

op probis date ra bitur huiusmodi bitur

op probis is riote

16.43a-b

a) Vm⁶ 18, La Paix, 1^v (H487a)

reniens agreable harmonie reniens avec tes doc - tes saeurs

b) VII, 77 (H487)

mezzo

parmi dans la beauté premiere s'oluit raffemble tes clar tes

reniens agreable har mo ni e reniens avec tes. doc tes saeurs

16.44a-b

a) I, 5^v (H92)

meus et quodrens na - nem de - erant prohiola quaeq; proci bo adrefocil
meus et quodrens na - nem de - erant prohiola quaeq; proci bo adrefocil

b) IV, 20 (H98)

quaeque proci bo adrefocilla
quaeq; proci bo adrefocil.

16.45a-b

a) I, 6 (H92)

bus me is eterudi - mit me
bus me is eterudi - mit me

b) IV, 21 (H98)

is eterudi - mit me
is eterudi - mit me

16.46 XVIII, 19 (H501)

tobit age noui eng age a noymer q

16.47 IV, 96 (H401)

nuy. 2 gener nati o ppa na atq

16.48 XV, 4^v (H54)

perna grati a quatu ero afti pecto

16.49 XXII, 84^v (H64)

panga lingua glori- o si corponis myfteri um

16.50 XX, 25 (H408)

ha-beo

16.51 XX, 58 (189)

violons

Handwritten musical score for violins, measures 1-4. The score is written on four staves. The first two staves are in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The music consists of quarter and eighth notes. The lyrics "et ipse redimet israel" are written below the bottom two staves.

16.52 IV, 16^v (H97)

Handwritten musical score for voice, measures 1-4. The score is written on a single staff in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music features a melodic line with various note values and rests. The lyrics "re ad do - - - - - mi rum de - - - - - um tu - - - - -" are written below the staff.

16.53 I, 60 (H95)

Handwritten musical score for voice, measures 1-4. The score is written on a single staff in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of quarter and eighth notes. The lyrics "ti - si mus si gra - no - tra - pra - ti - ca - com" are written below the staff.

16.54 IV, 3^v (H173)

Handwritten musical score for voice, measures 1-4. The score is written on a single staff in bass clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music consists of quarter and eighth notes. The lyrics "a - - - - - tu - au" are written below the staff.

16.55 IV, 19^v (H97)

Handwritten musical score for 16.55. The first system is in 2/2 time, featuring a complex melodic line with many beamed notes and rests. The lyrics are: *um ierusalem conuertere ad do-*. The second system continues the melody with lyrics: *mi-ru de-um hu-um*.

16.56 IV, 25 (H102)

Handwritten musical score for 16.56. The first system is in 2/2 time, with a melodic line and lyrics: *sede runt in ter-ra*. The second system continues with lyrics: *ra conuersionem*.

16.57 IV, 19 (H97)

Handwritten musical score for 16.57. The first system is in 2/2 time, with a complex melodic line and lyrics: *ie-ru-salem conuertere ad domi-*. The second system continues with lyrics: *num de-um hu-um conuertere ie-ru-salem ierusa-*.

16.58 XXIII, 22^v (H125)

Handwritten musical score for 16.58. The first system is in 2/2 time, with a melodic line and lyrics: *inci pit - o - ra - ti - o. Je - re - mia - pro - phe -*.

16.59 IV, 17^v (H97)

Handwritten musical score for 16.59. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "ha — — — tor viderunt eam hos res et".

16.60 XII, 22 (H421)

Handwritten musical score for 16.60. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Euntes autem pastores pervenerunt ad locū ubi Puer natus erat et inbrantes".

16.61 IX, 1^v (H201)

Handwritten musical score for 16.61, featuring six staves. The top staff is for the Soprano (Soprano) voice, and the bottom five staves are for the choir, labeled on the left as Alto (Alto), Tenor (Tenor), Bass (Bass), Tenor (Tenor), and Bass (Bass). The lyrics are: "dic anima mea dic anima mea Salus in a ego sum c. me dic anima mea dic anima mea Salus in a ego sum c. me dic anima mea dic anima mea".

16.62 XXIII, 2^v (H120)

Handwritten musical score for 16.62 XXIII, 2^v (H120). It consists of four staves. The top three staves are instrumental parts, and the bottom staff is a vocal line with Latin lyrics. The lyrics are: "gentes acceperunt nos in ventre qui cum nos".

16.63 XXIII, 6^v (H121)

Handwritten musical score for 16.63 XXIII, 6^v (H121). It consists of four staves. The top three staves are instrumental parts, and the bottom staff is a vocal line with Latin lyrics. The lyrics are: "parentibus eius filiae populi mei cum defuerat parvulus lactens".

16.64 IV, 50 (H108)

Handwritten musical score for 16.64 IV, 50 (H108). It consists of three staves. The top two staves are instrumental parts, and the bottom staff is a vocal line with Latin lyrics. The lyrics are: "ris su i ro ris su i".

16.65 Rés. Vmc. Ms. 27, 7 (H275)

Handwritten musical score for 16.65. The score consists of a vocal line at the top and several lute tablature lines below. The lyrics are written in Latin and include:

sententiam defectu i-

praestet fidei: sup hie m

praestet fides

praestet,

The tablature lines contain rhythmic notation and some numbers (1, 3, 2, 1) indicating fret positions.

16.66 XXVIII, 15 (H81)

Handwritten musical score for 16.66. The score consists of a vocal line at the top and a lute tablature line below. The lyrics are written in Latin and include:

me - a; anima me - a do - mi - num anima me

The tablature line contains rhythmic notation and some numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicating fret positions.

16.67 XIV, 24 (H154)

Handwritten musical score for XIV, 24 (H154). The score consists of eight staves. The top staff is a vocal line with lyrics: "fons", "glori", "con ce", "m", "medi ce", "m", "no bis", "m". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "glori", "glori", "glori". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: "glori". The sixth staff is a piano accompaniment. The seventh staff is a vocal line with lyrics: "glori". The eighth staff is a piano accompaniment. The score is written in a single system with a common time signature.

16.68 XXVIII, 16 (H81)

Handwritten musical score for XXVIII, 16 (H81). The score consists of two staves. The top staff is a vocal line with lyrics: "bus", "in". The bottom staff is a piano accompaniment. The score is written in a single system with a common time signature.

Le premier
agréé des se
repelle et lon
y adjoute les
tempiternam

ce is re-qui-em
e is re-qui-em
es is re-qui-em

Benedictus a quelle Pie Sola

bene
bene dictus qui venit in nomi ne do-mi ni

dictus qui venit in nomi ne do-mi ni bene
bene dictus

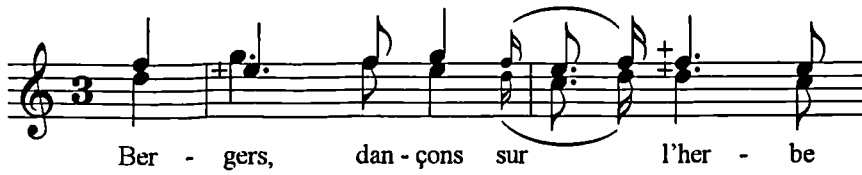
dictus bene dictus qui venit in nomi ne do-mi ni
bene dictus qui venit in nomi ne do-mi ni

16.70a-b

a) Marais, *Pieces a une et deux violes*



b) L'Affilard, *Principes*



16.71 I, 13 (H17)

16.72 I, 6^v (H92)

16.73 IV, 54^v (H109)

Handwritten musical score for 16.73 IV, 54^v (H109). It consists of three staves. The top staff is a vocal line with lyrics "nos sempiter - - - nos". The middle staff is another vocal line with lyrics "- nos sempiter - - - nos". The bottom staff is a piano accompaniment with lyrics "Sem - pi - ter - nos".

16.74 I, 60 (H95)

Handwritten musical score for 16.74 I, 60 (H95). It consists of two staves. The top staff is a vocal line with lyrics "nos qui propter facti sumus ab ipse pa". The bottom staff is a piano accompaniment with lyrics "a pualis nos - - - nos que si vidu se equam 2 nostrangressum".

16.75 I, 8 (H93)

Handwritten musical score for 16.75 I, 8 (H93). It consists of two staves. The top staff is a vocal line with lyrics "pi". The bottom staff is a piano accompaniment.

16.76 I, 2^v (H91)

Handwritten musical score for voice and piano. The score consists of seven staves. The first two staves are for the voice, and the remaining five are for the piano accompaniment. The lyrics are written below the piano staves.

et e - um pro - pter - ea ex - pec - ta - bo e - um
et e - um pro - pter - ea ex - pec - ta - bo e - um
et e - um pro - pter - ea ex - pec - ta - bo e - um

Chapter 17

17.1 XXVI, 8 (H10)

Musical score for 17.1 XXVI, 8 (H10). The score consists of seven staves. The first four staves are instrumental parts, each marked with "Echo" and "fort". The fifth staff is the vocal line with Latin lyrics: "tu ba mi nū spangas so - - - nū spangas so - - - nū spangas so - - -". The sixth and seventh staves are instrumental accompaniment, with the seventh staff also marked "Echo" and "fort".

17.2 I, 58^v (H157)

Musical score for 17.2 I, 58^v (H157). The score is in C major and 3/8 time. It features a vocal line and three instrumental staves. The lyrics are: "Spiri tus in um. Des. Spi ri tus con si tu tus a - - - tus cor con si tu tus et hu mi li - - - ab us et hu mi li ab us de us non non non de spi ri - - - non de spi ri - - - et cor con si tu tus et hu mi li ab us et hu mi li ab us de us non de spi ri - - -". The score includes various musical notations such as slurs, accents, and dynamic markings like "fort".

17.3 Médée, pp.101-2

Fort.

Fort.

Fort.

Fort.

Fort.

fort. doux. fort.

BASSE-CONTINUE.

17.3 ctd

Musical score for Basse-Continue, measures 17.3 to 28. The score consists of eight staves. The first staff is a blank grand staff. The second and third staves are treble clefs. The fourth, fifth, sixth, and seventh staves are grand staves. The eighth staff is a bass clef. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. The eighth staff includes performance markings: '6', '3', '16', 'doz.', '98', '76', '3X', 'X', '6', and 'fort.'.

BASSE-CONTINUE.

17.4 XII, 13^v (H434)

A handwritten musical score for XII, 13^v (H434). The score is written on ten staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a bass clef with a key signature of one flat and a 3/4 time signature. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The fifth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The sixth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The seventh staff is a bass clef with a key signature of one flat and a 3/4 time signature. The eighth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The ninth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The tenth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The score contains various musical notations, including notes, rests, and dynamic markings such as *mf* and *fort.*

17.5a-b

a) XXII, 29 (H507)

Handwritten musical score for two systems of music. The first system includes the lyrics: "ne reverez plus venus ny sonnant tout va languir icy nos". The second system includes the lyrics: "bois seront sans charmes des qu'ils auront perdu leur plus bel ornement". The score is written on multiple staves, including vocal lines and piano accompaniment. The notation is in French and includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *rit.*

b) XXII, 29^v (H507)

Handwritten musical score for XXII, 29^v (H507). The score consists of five staves. The first staff is a vocal line with the lyrics "plus ve nus ve nus my fonament tous". The second staff is a piano accompaniment with the dynamic marking "piano". The third and fourth staves are also piano accompaniment with dynamic markings "piano" and "forte". The fifth staff is a piano accompaniment with dynamic markings "piano" and "forte". The music is written in a single system with a common time signature.

17.7 XXV, 11^v (H34)

Handwritten musical score for XXV, 11^v (H34). The score consists of multiple systems of staves. The first system includes vocal lines with lyrics: "Ser - uis fi - delis Ser - uis et pru - dens et - pru - dens" and "uis et pru - dens fi - delis Ser - uis et pru - dens et pru - dens et pru - dens". The second system includes the word "Doux" written twice. The third system includes lyrics: "fi - delis Ser - uis et pru - dens et pru - dens et pru - dens fi - delis Ser - uis et pru - dens" and "fi - delis Ser - uis et pru - dens et pru - dens et pru - dens et pru - dens et pru - dens". The fourth system includes the word "fort" written twice. The fifth system includes the word "Doux" written twice. The sixth system includes the word "Doux" written twice and the lyrics "quem con - stituit Do - mi - ni". The score is written in a historical style with various clefs and time signatures.

17.8a-b

a) XXI, 63 (H483)

Handwritten musical score for XXI, 63 (H483). The score consists of three staves. The top staff is a vocal line with the instruction *par echo* written above it. The middle staff is a piano accompaniment with the lyrics *regnes calmé profond ... sur ton sein d'océan ... regnera re* written below it. The bottom staff is a bass line with notes. The music is in 2/4 time and G major.

b) XXI, 66 (H483)

Handwritten musical score for XXI, 66 (H483). The score consists of four staves. The top staff is a vocal line with the instruction *par echo* written above it. The second staff is a piano accompaniment with the lyrics *ton fort pour l'avoir* written below it. The third staff is a bass line with the lyrics *que aller lui rendre vos hommages aller lui faire votre offrande* written below it. The bottom staff is a bass line with notes. The music is in 2/4 time and G major.

17.9 Motets mêlés de symphonie, p.34 (H378)

en bas

en haut

Parce Je su, Parce Je... su mi-tis-si-me.

Parce Domine, Parce Domi-ne, Parce Je... su mi-tis-si-me.

de.

Parce Je-su mi-tis-si-me.

56 * * b6 5

17.11 XIII, 33-39 (H495)

for doux

for doux for doux

is ~~Louis~~ Louis est le plus grand de France plus grand de France

is Louis Louis est le plus grand de France plus grand de France

17.11 ctd

for - dove for - dove for -

ct.

ct.

17.11 ctd

for done for done

faisons aux choses redire mille fois mille fois

faisons aux choses redire mille fois mille fois

The image shows a handwritten musical score for a choir. It consists of ten staves of music. The first two staves are vocal parts with the lyrics "for done for done" written above them. The next two staves are vocal parts with the lyrics "faisons aux choses redire mille fois mille fois" written below them. The remaining six staves are instrumental parts, likely for strings or woodwinds. The notation includes various note values, rests, and dynamic markings. The handwriting is in black ink on white paper.

17.11 ctd

The image shows a handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "echo" is written above the first and eighth staves. The title "Louis of Lephus grand" is written across the fifth and sixth staves. The score is written in a cursive, handwritten style.

echo

echo

Louis of Lephus grand

Louis of Lephus grand

17.11 ctd

Handwritten musical score for a piece titled "17.11 ctd". The score consists of 12 staves of music. The first four staves are instrumental, with the word "echo" written above the first staff. The fifth staff begins with the lyrics "Louis est le plus grand de joie plus grand de joie" and includes a "trill" marking. The sixth and seventh staves continue the instrumental accompaniment. The eighth staff begins with the lyrics "Louis est le plus grand de joie plus grand de joie". The final two staves are instrumental. The notation includes various note values, rests, and dynamic markings.

17.11 ctd

for echo *subcor* *for* *echo* *subcor* *for*

Louis Louis Louis Louis Louis Louis Lou

Louis Louis Louis Louis Louis Louis Lou

17.12 XXII, 38^v-39 (H483a)

f.38^v

Handwritten musical score for f.38^v. It consists of five systems of staves. The first system is marked *fort*. The lyrics are: "si le vague des aires fait nos de nos joyaux cantiques retentir le vague des aires e chos e chos rep". The second system is marked *forte*. The lyrics are: "si le vague des aires fait nos de nos joyaux cantiques retentir le vague des aires e chos e chos rep". The third system is marked *forte*. The lyrics are: "si le vague des aires fait nos de nos joyaux cantiques retentir le vague des aires e chos e chos rep". The fourth system is marked *forte*. The lyrics are: "si le vague des aires fait nos de nos joyaux cantiques retentir le vague des aires e chos e chos rep". The fifth system is marked *forte*. The lyrics are: "si le vague des aires fait nos de nos joyaux cantiques retentir le vague des aires e chos e chos rep".

f.39

Handwritten musical score for f.39. It consists of six systems of staves. The first system is marked *fort*. The lyrics are: "peu nos con certis repeter nos con certis e chos e chos repeter nos con certis repeter nos con certis". The second system is marked *fort*. The lyrics are: "peu nos con certis repeter nos con certis e chos e chos repeter nos con certis repeter nos con certis". The third system is marked *fort*. The lyrics are: "peu nos con certis repeter nos con certis e chos e chos repeter nos con certis". The fourth system is marked *fort*. The lyrics are: "peu nos con certis repeter nos con certis". The fifth system is marked *fort*. The lyrics are: "peu nos con certis repeter nos con certis". The sixth system is marked *fort*. The lyrics are: "peu nos con certis repeter nos con certis".

et in terra pax hominibus pax pax hominibus pax pax hominibus
et in terra pax hominibus pax pax hominibus
et in terra pax hominibus pax pax hominibus

225 230 235
bonae voluntatis pax hominibus bonae voluntatis
bonae voluntatis pax hominibus bonae voluntatis
bus bonae voluntatis hominibus bonae voluntatis

fi xus non moue ba - tur non moue ba - tur

et tu bannu clangoribus et bellatoru clamoribus reso nabant montes into

ette bannu clangoribus et bellatoru clamoribus reso nabant montes into

et tu bannu clangoribus et bellatoru clamoribus reso nabant montes into

non moue ba - tur non moue ba - tur

et armorum fragoribus et bellatoru clamoribus reso nabant colles

et armorum fragoribus et bellatoru clamoribus reso nabant colles

et armorum fragoribus et bellatoru clamoribus reso nabant colles

17.16 X, 65 (H355a)

Handwritten musical score for 17.16 X, 65 (H355a). The score is written on two systems of four staves each. The top system includes vocal lines with lyrics "vidi angelu volanti" and "accersit", and piano accompaniment. The bottom system continues the piano accompaniment with lyrics "tempus in diebus caeli". Dynamics include "dolce", "dolce", "for", "for", and "for".

17.17 XVI, 42 (H494)

Handwritten musical score for 17.17 XVI, 42 (H494). The score consists of four staves of music. The top two staves are vocal lines with lyrics "la... in regem... bonjour for" and "la... for bonjour". The bottom two staves are piano accompaniment with lyrics "la... bonjour bon". Dynamics include "Doux plus doux" and "for".

17.18 XXVIII, 33 (H420)

Handwritten musical score for XXVIII, 33 (H420). The score is written on four systems of staves, each system containing four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *molto*, *più forte*, and *molto* are present throughout the piece. The score concludes with a double bar line and a final chord.

17.19 XXVII, 26^v (H422)

Handwritten musical score for 17.19, XXVII, 26^v (H422). The score consists of ten staves. The first four staves are instrumental. The fifth staff begins with the lyrics "Lon je la tique sonr audieba - tur la tique sonr audieba - tur". The sixth and seventh staves repeat the lyrics. The eighth and ninth staves continue the lyrics. The tenth staff is instrumental. The score includes performance markings such as "echo", "plus doux", and "plus doux". At the bottom, there are some numerical markings: "E", "1)", "78", "76", "15", "76", "15", "103".

17.20 Vm¹ 1481, partbook 27, 4 (H422a)

Handwritten musical score for 17.20, Vm¹ 1481, partbook 27, 4 (H422a). The score consists of a single staff of music. It includes performance markings such as "echo".

17.21 XXI, 25^v (H481)

Echo Echo

quatre plus haut de air
 quel reproches en retentissement
 que les rochers en retentissement
 quatre plus haut de air
 quel reproches en retentissement
 que les rochers en retentissement
 quatre plus haut de air
 quel reproches en retentissement
 que les rochers en retentissement
 quatre plus haut de air
 quel reproches en retentissement
 que les rochers en retentissement

baba baba baba baba baba baba baba baba baba baba

17.22 XXI, 60^v (H483)

violetes fautes

pareils

pareils

ademy
violet

tristesse dans la nuit
 tout est dans le bon quillan bar q

Handwritten musical score for a vocal piece. The score consists of seven staves of music. The lyrics are written below the staves. The text is in Latin and appears to be a liturgical or devotional piece. The notation includes various musical symbols such as notes, rests, and clefs. There are some handwritten annotations and corrections in the score.

Lyrics:
ambles fudi; audierunt multi multi multiloqua - bus loquentes mor - tu - i - mor - tu - i
- bulas fudi; audierunt multi multi multiloqua - bus loquentes mor - tu - i - mor - tu - i
- bulas fudi; audierunt multi multi multiloqua - bus loquentes mor - tu - i - mor - tu - i
- bulas fudi; audierunt multi multi multiloqua - bus loquentes mor - tu - i - mor - tu - i

17.24a-b

a) IV, 51 (H108)

ademy vox

ademy vox infirmata est virtus mea
 infirmata est virtus mea infirmata est virtus mea ademy vox

b) IV, 51^v (H109)

all.^o 1^o C. acc.

ademy vox infirmata est virtus mea
 infirmata est virtus mea infirmata est virtus mea ademy vox

17.25 IV, 54^v (H109)

all.^o 1^o C. acc.

auoix basses in tenebris colli caruit me quasi mortuos sempiter
M^o Cornille in tenebris colli caruit me quasi mortuos sempiter nos quasi mor
auoix basses
M^o Diénot
auoix basses
 in tenebris colli caruit me quasi mortuos sempiter

2^a voice alto

1^a voice soprano

3^a voice tenor

accomp. solo

et in terra pax hominibus bonae voluntatis
et in terra pax hominibus bonae voluntatis
et in terra pax hominibus bonae voluntatis
et in terra pax hominibus bonae voluntatis

et in terra pax hominibus bonae voluntatis
et in terra pax hominibus bonae voluntatis
et in terra pax hominibus bonae voluntatis
et in terra pax hominibus bonae voluntatis

17.27 XI, 75 (H480)

Andement *graz*

craine vobis quia in diebus istis facta sunt signa et prodigia in caelo et in terra

17.28 I, 15^v (H310)

piano *quasi*

et ab angelis coronatur

Chapter 18

18.1 IX, 39^v (H78)

lourdes
lourdes
lourdes
lourdes

Sanctum et sanctum no - men e - jus
 et mi - sericordi - as e - jus

Sanctum no - men e - jus et sanctum no - men e - jus
 Sanctum et sanctum no - men e - jus

lourdes

tous sans fl.

Sourdines

Sourdines

Sourdines

M. Dini

tous Sourdines

te nec bene facte sunt qui crucifixus est propter nos et propter nos

Sourd

Sourd

Sourd

Sourd

et circa horam nonam suscepit

Sourd

18.3 V, 24 (H534)

A handwritten musical score for a piece titled "18.3 V, 24 (H534)". The score is written on ten systems, each containing four staves. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *très fort*, *très vite*, *très fortissimo*, *très fort*, *très fort*, *très fort*, *très fort*, *très fort*, *très fort*, *très fort*, *très fort*), articulation (accents), and phrasing slurs. The music is written in a style characteristic of a composer's working draft, with some ink bleed-through and handwritten annotations. The systems are connected by a large, hand-drawn brace on the right side. The notation is dense, with many notes and rests across the staves. There are also some numbers written below the staves, possibly indicating fingerings or measures.

18.4 IX, 6^v (H202)

tous sans fl avec sourdines

avec sourdines

Saut avec sourdines

Iura vit dominus, iura vit iuravit dominus chun panitcho

tu es sa cordis in se re

avec sord

tous avec sourdines

18.5 XXIII, 47^v (H136)

sourdines aux violons seulement devant tout ce complet

fl chion

fl chion

intene bro - ris collo ca - vit me

intene bro - ris collo ca vi quasi mor tu os

intene bro - ris collo ca - vit me quasi mor tu os

18.6 X, 55^v-56 (H208)

Sordines
tout sans flûtes
Sordines
Sordines
manet in saeculum sae - culi
- net in saeculum in saeculum sae - culi
manet in saeculum in saeculum sae - culi
manet in saeculum sae - culi
Sordines
tout sans baffin

très sourd
caecum est in te - nebris
caecum est in te - nebris
- mon - ree - tis
mili annis et misit ra - tor
Sordines
Sordines
Sordines
Sordines
Sordines
Sordines

18.7 XV, 59 (H161)

Handwritten musical score for strings and voice. The score consists of five staves. The first two staves are for strings, with the instruction "tous avec Sourdines sans flûtes" (all with mutes, no flutes). The third staff is for voice, with the lyrics "rendū nomini domini" and "ni se Balle Lule ch' Dum". The fourth and fifth staves are for strings, with the instruction "tous avec Sourdines sans Batten". The lyrics "quia illic se demur sedes in ju dici o se du" are written above the fourth staff.

Lute

Handwritten musical score for strings and voice. The score consists of six staves. The first three staves are for strings, with the instruction "plus fort" (stronger) written above each staff. The fourth and fifth staves are for voice, with the lyrics "ro gate ro gate" and "quod presumpit in se". The sixth staff is for strings, with the instruction "plus fort" written below it. The lyrics "super domum da mi" and "ro gate ro gate quod presumpit in se" are written above the fifth staff.

18.8 IX, 55^v (H416)

très lentement
pp.
Sourdine

300

Lumière

après

les deux

mesures

de

Silence

Soudines *Seconde Partie*
nuît

très avec phrasés adoucis

Soudines

Soudines

Soudines Basses de clavier

orgue et Basses continues avec Soudines

flutes seules

très soudain

Lento

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Lento" is written above the staves. The word "Laudamus" appears multiple times on the right side of the staves. The bottom staff contains the text "Sanc - tum" and "Laudamus".

Suite

Handwritten musical score for the second system, consisting of five staves. The notation includes various rhythmic values and accidentals. The word "Suite" is written above the staves. The bottom staff contains the lyrics "Sanc - tum et ter ri - bilis et ter ri - bilis".

18.11 XXIV, 35 (H365)

Tous Turdines
 Sans fl. ny Hautbois

Tous Turdines

Tous Turdines

Toute
 Comp. et tous Turdines
 Sans Basson

effun - dam effun - dam indignationem meam

18.12 XXIII, 8 (H122)

Tous sans Sans fl ny H 6

Tous sans

Tous sans

Tous sans jang. basson

Sedebit solitari us et in cubis

Sans flûtes

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: "Soudinet", "Soudinet", "Soudinet". The second staff is a vocal line with lyrics: "Soudinet", "Soudinet", "Soudinet". The third staff is a vocal line with lyrics: "Soudinet", "Soudinet", "Soudinet". The fourth staff is a vocal line with lyrics: "Soudinet", "Soudinet", "Soudinet". The fifth staff is a piano accompaniment line with lyrics: "Soudinet".

lento

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: "qui mania absol uisti et latrone exaudisti mihi quoque speridisti precum mea non sunt digna sed tu". The second staff is a vocal line with lyrics: "qui mania absol uisti et latrone exaudisti mihi quoque speridisti precum mea non sunt digna sed tu". The third staff is a vocal line with lyrics: "qui mania absol uisti et latrone exaudisti mihi quoque speridisti precum mea non sunt digna sed tu". The fourth staff is a vocal line with lyrics: "qui mania absol uisti et latrone exaudisti mihi quoque speridisti precum mea non sunt digna sed tu". The fifth staff is a piano accompaniment line with lyrics: "qui mania absol uisti et latrone exaudisti mihi quoque speridisti precum mea non sunt digna sed tu".

18.15 XXIV, 35^v (H365)

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal parts, and the bottom staff is the basso continuo. The lyrics are: "ignem in aegypto ut sciant inimici mei quia ego Dominus deus eo". The tempo marking "plus lent" is written above the vocal staves.

Handwritten musical score for the second system. It consists of five staves. The top four staves are vocal parts, and the bottom staff is the basso continuo. The lyrics are: "tunc fort avec fl et hautbois". The tempo marking "tunc fort" is written above the vocal staves.

18.16 XV, 59^v (H161)

voix orgues et basse de chœur
 gentibus te Diligentibus te Fiat pax invis tu te tu et abundantiā
 gentibus te Diligentibus te Fiat pax invis tu te tu et abundantiā
 gentibus te Diligentibus te Fiat pax invis tu te tu et abundantiā

performance
truffato
seul
poco più forte
poco più piano
avec les instruments
avec forte et abun

18.17 XXIII, 48 (H136)

quasi mortu os Jempi ter nos
Jempi ter nos
os Jempi ter nos

*faites
un grand
silence*

fort
ff
Harp
ghimel
ghimel
ghimel

18.18 IX, 56-56^v (H416)

Finissez apres
de deux paupes
au réveil
de Berger

part pour
très fort avec fl.

très fort
vite

très fort
vite

très fort
vite

très fort
vite

This is a handwritten musical score on a single page, labeled 18.19 X, 56^v (H208). The score consists of seven staves of music. The top two staves appear to be for a vocal line and a lute accompaniment, with the instruction *lous fort. vial fl. a. h. a. b.* written above the first staff. The middle three staves contain the Latin lyrics, which are repeated across the staves. The bottom two staves are for a keyboard accompaniment, with the instruction *lous fort.* written below the final staff. The handwriting is in a historical style, and the score includes various musical notations such as clefs, notes, rests, and bar lines.

lous fort. vial fl. a. h. a. b.
lous
lous
lous fort.

iucundus homo qui profectus et commo dat iucundus homo iucundus iucundus iucundus homo qui profectus et
 iucundus homo qui profectus et commo dat iucundus homo iucundus iucundus iucundus homo qui profectus et
 iucundus homo qui profectus et commo dat iucundus homo iucundus iucundus iucundus homo qui profectus et
 iucundus homo iucundus iucundus iucundus homo qui profectus et

lous fort.

avec sourdines

origine

Cesser cesser fa-mieux compadres d'implir ces tristes lieux de cri-mineux

Des trous meurs je regarderai dans quelques jours ne plus point comparé - Plus cesser cesser ha-

18.21a-b Vm¹ 1481 (H422a)

a) partbook 38 (Basse Continué P^r L'Orgüe), 13

The image shows a handwritten musical score for Basse Continué, consisting of two systems of staves. The first system is divided into two parts: the left part is labeled "Sourdines" and the right part is labeled "Symphonie". The notation includes various note values, rests, and dynamic markings. The second system continues the piece and concludes with the instruction "pour la suite." written in a cursive hand.

b) partbook 27 (Premiere flute), 6

Roux Sourdines
Symphonie

Sourdines
Tou

Sourdines
Morceaux, et
protuba Fauch

3 Seul

Seul

18.22 XV, 77^v (H145)

tous les vions des 2 ch. sans fl. ny hauts.

sourdines

sourdines

his

his

Je - dex ju dex un di effe ven hurus

vions avec sourdines orgue et baffes contin. avec sourd.

19.1 ctd

f.15

tant surrexerunt surrexerunt et omnis terra tremuit et omnis

Suite

terras sordines sordines sordines

terra tre-muit omnis terra tremuit terre-muit terra tre-muit

19.2 X, 60^v (H208)

Handwritten musical score for 19.2 X, 60^v (H208). The score consists of five systems of staves. The top system includes vocal lines with lyrics: "dabit et iras ce fur et iras ce fur dentibus suis". Performance markings include "Sordines", "tout sans fl", and "Sordines". The second system includes "Sordines" and "tout sordines sans basson". The third system includes "Sordines" and "Sourd". The fourth system includes "Sourd" and "Sourd". The fifth system includes "mot" and "Bes - est". The score is heavily annotated with "Sordines" and "Sourd" throughout.

19.3 XIII, 60^v (H474)

Handwritten musical score for 19.3 XIII, 60^v (H474). The score consists of two systems of staves. The first system includes a vocal line with lyrics: "6 7 6 5 4 3 2 1". The second system includes a vocal line with lyrics: "6 7 6 5 4 3 2 1". The score is heavily annotated with "6 7 6 5 4 3 2 1" throughout.

19.4 *David et Jonathas*, Prologue, i (ed. Duron, pp.9-14)

Saül

Saül

Où suis - je? qu'ai - je

[Dessus de Violon] *sourdines*

[Hautes-contre de Violon] [*sourdines*]

[Tailles de Violon] [*sourdines*]

[Basses de Violon] [*sourdines*]

[Basse-continue]

6

fait? le ciel ——— prest à frap - per Peut - è - tre en ce mo -

[Div.]

6 ——— 7 ——— 6 ——— # 4/2 # ——— 5 ——— b6 ——— 7 ——— 6 ———

19.4 ctd

10

-ment n'at - tend — qu'un nou-veau cri - me.

7 — 6 7 \flat \flat ————— \sharp ————— 7 5 \flat 6 6 — 7 — 6 —

15

D'un trop jus - te cou - roux mal - heu - reu - se vic - ti - me, Au

\sharp ————— \flat ————— 7 \sharp 6 ————— \flat —————

19.4 ctd

20

bras qui me pour - suit puis-je en - cor é - chap - per?

fort

fort

fort

fort

fort

6 — 5 — 4# — 3 — 2 — 1# — 7 — #

25

Fu - ions, fu - ions... fu - ions, fu - ions...

fort

6 — # — # — # — # — 4 — 3 — 2

19.4 ctd

30

que dis - je? et mon a-me in-cer - tai - ne Ne pour-ra-t-elle en -

b b₂ 8 6 4 - b - b - 6 - 4 - 4 5 -

36

- fin ja - mais, ja - mais se ras-sû - rer?

+4 - + 6 8 - 8 - 8 4 8 - 8 - 4 6 -

19.4 ctd

40

Au - teur et té - moin de ma pei - ne

[Div.]

45

Par - le; de tes bon - tez que faut - il es - pé - rer?

Figured bass notation for the first system (measures 40-45):

4 9 4 5 4 5 — 4 6 — 9 — 8 5 — 5 — 5 —

Figured bass notation for the second system (measures 45-50):

5 — 7 — 5 — 6 5 6 6 5 5 6 5 — 6 —

19.4 ctd

50

Que dois - je crain - dre de ta hai - ne? Que dois-je crain - dre,

6 = 5 7 5 6 4 7 5 4 6

55

que dois - je crain-dre de ta hai - - - ne? Hé-las! rien ne ré -

[ôtez les sourdines]

[ôtez les sourdines]

[ôtez les sourdines]

[ôtez les sourdines]

6 5 5 7 6 5 4 b 5 5

19.5 Médée, 1, i (pp.5-7)

The image shows a musical score for six parts: Violins I, Violins II, Violins III, Violins IV, Bass Continuo, and a vocal line. The vocal line is written in a soprano clef and contains the lyrics "craigne ; Un Dra-". The instrumental parts are in a minor key and feature a rhythmic pattern of eighth and sixteenth notes. The score is divided into two systems, each with three staves. The first system includes the vocal line and the first three instrumental staves. The second system includes the remaining three instrumental staves. The vocal line is marked with a fermata over the word "craigne ;". The instrumental parts are marked with "Fort." and "Sourdines.".

craigne ; Un Dra-

Fort. Sourdines.

Violons seuls. Sourdines.

Fort. Sourdines.

Fort. Sourdines.

Fort. Sourdines.

Fort. Sourdines.

BASSE-CONTINUË Sourdines.

19.5 ctd

regne, De plus grands efforts feront voir Ce qu'est Medée & son pou-

BASSE-CONTINUE.

Detailed description: This system contains the first six staves of music. The top staff is the vocal line, starting with the lyrics 'regne, De plus grands efforts feront voir Ce qu'est Medée & son pou-'. The following five staves are for the Basse-Continue, featuring a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is 3/4.

voir.

Intt.

Fort.

Fort.

BASSE-CONTINUE.

Detailed description: This system contains the next six staves of music. The top staff is the vocal line, starting with the word 'voir.'. The following five staves are for the Basse-Continue. The second staff of this system is marked 'Intt.' (Intermezzo) and the third is marked 'Fort.' (Fortissimo). The fourth and fifth staves are also marked 'Fort.'. The Basse-Continue continues with intricate rhythmic patterns. The key signature remains one flat, and the time signature is 3/4.

19.5 ctd

gon assoupy. Do fiers Taureaux domptez ont à ses

BASSE-CONTINUE.

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom line is the Basse-Continue accompaniment, featuring a complex rhythmic pattern of sixteenth notes.

yeux suivy mes volontez ; S'il me vole son cœur, Si la Princesse y

BASSE-CONTINUE.

This system contains the next two lines of music. The top line is the vocal melody with lyrics. The bottom line is the Basse-Continue accompaniment, continuing the rhythmic pattern from the first system.

19.6 *Médée*, 3, vii (p.220)

fort.

fort.

fort.

fort.

fort.

fort.
BASSE-CONTINUE.

6 6 987

BASSE-CONTINUE.

6 987 3

19.7 VIII, 43 (H199)

Dentibus suis frangat dentibus suis frangat et la bescat
Dentibus suis frangat dentibus suis frangat et la bescat
Dentibus suis frangat dentibus suis frangat et la bescat
Dentibus suis frangat dentibus suis frangat et la bescat

avec tromblons *osse de tromblons*

19.8 VII, 89 (H340)

Handwritten musical score for three voices (Soprano, Alto, Tenor) with Latin lyrics. The score is written on five staves. The lyrics are: *Spes nostra virgo ajuvat hunc us que in se nec* (Soprano), *Spes nostra virgo ajuvat hunc ajuvat hunc us que in se nec tam et* (Alto), and *virgo spes nostra virgo ajuvat hunc ajuvat hunc us que in se nec tam et* (Tenor). The music is in a common time signature and features various rhythmic values and ornaments.

Handwritten musical score for three voices (Soprano, Alto, Tenor) with Latin lyrics. The score is written on five staves. The lyrics are: *tam et seminum et seminum* (Soprano), *seminum et seminum* (Alto), and *seminum et seminum* (Tenor). The music is in a common time signature and features various rhythmic values and ornaments.

19.9 Rebel, Les Elémens, p.1

I. Cahos.

1. Violon.
2. Violon.
Flutes Haute Contre et Taille.
Clavecin.

fort. doux. fort.
tres lent. Moderer. fort. doux. fort.
fort. doux. fort. Moderer.
tres lent. doux.

Rebel

point d'autres armonies que des Octaves triple jusqu'à ce qui est chiffré.

Chapter 20

20.1 XXII, 38 (H483a)

Handwritten musical score for XXII, 38 (H483a). The score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a series of sixteenth notes in the second measure. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with a series of sixteenth notes in the second measure. The third staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a series of sixteenth notes in the first measure and a bass line with a series of sixteenth notes in the first measure. The lyrics "Som — — besprichet Tons" are written below the third staff. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a series of sixteenth notes in the first measure and a bass line with a series of sixteenth notes in the first measure.

Handwritten musical score for a choir, featuring Latin lyrics. The score is written on ten staves, with the lyrics written below the notes. The lyrics are: *agnosce nos qui tibi vidu se aquam haurimus*, *si ligna nostra praesentis compara ut mus ligna nos*, *praeiusta compara ut mus*, *motu compara ut mus*, *cornibus nostris imminuimus*, and *sis las tibi dabantur requies*. The music is in a major key and 4/4 time, with various rhythmic values and ornaments. The score is written in a cursive, handwritten style.

20.3 I, 46^v (H12)

Handwritten musical score for voice and piano. The score consists of six systems of staves. The first system shows the vocal line and piano accompaniment. The second system includes the lyrics: "In cry mo sa di et it - la quare surget". The third system continues the vocal line and piano accompaniment. The fourth system includes the lyrics: "ex fa nit - la judi candus ho mo re. us tunc er go par ce". The fifth system continues the vocal line and piano accompaniment. The sixth system concludes the piece. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

20.4 Rés. Vmc. Ms. 27, 24^v-25 (H276)

omnium electorum

panis angelorum omnium electorum

panis angelorum

totum omnium electorum omnium electorum

o opanis angelorum o o omniung dilectio
rum opanis angelorum o o omniung dilectio
o con vicia et con iunium
o splendoris iela

The image shows a handwritten musical score on a page with a dark, textured right edge. It consists of two systems of music. The first system has three staves: a vocal line with lyrics, a second staff with lyrics and some numerical markings (8, 7, 7, 8), and a third staff with numerical markings (8, 7, 7, 8, 10, 9). The second system has three staves: a vocal line with lyrics, a middle staff with lyrics, and a bottom staff with lyrics. The handwriting is in black ink on aged paper.

20.5 XXVI, 17 (H10)

Handwritten musical score for XXVI, 17 (H10). The score is written on four staves. The top staff is for the vocal line, with lyrics: "la cry mo sa-di-us il-la-di-es il-". The second staff continues the lyrics: "la cry mo sa-di-es il-la-di-es il-la-di-es il-". The third staff continues: "la cry mo sa-di-es il-la-di-es il-". The bottom staff continues: "la cry mo sa-di-es il-la-di-es il-". The score includes various musical notations such as notes, rests, and dynamic markings.

20.6 XXIII, 56 (H298a)

Handwritten musical score for XXIII, 56 (H298a). The score is written on seven staves. The top staff is for the vocal line, with lyrics: "omni-um mi-ni-stra-ri-um". The second staff continues the lyrics: "omni-um mi-ni-stra-ri-um". The third staff continues: "omni-um mi-ni-stra-ri-um". The fourth staff continues: "omni-um mi-ni-stra-ri-um". The fifth staff continues: "omni-um mi-ni-stra-ri-um". The sixth staff continues: "omni-um mi-ni-stra-ri-um". The seventh staff continues: "omni-um mi-ni-stra-ri-um". The score includes various musical notations such as notes, rests, and dynamic markings.

20.7 X, 39 (H6)

Handwritten musical score for the first system. It consists of five staves. The top two staves are for piano accompaniment. The third staff is for a vocal line with the lyrics: "et ascendit et ascendit in caelum". The fourth and fifth staves are for another vocal line with the lyrics: "et ascendit et ascendit in caelum". The music is in a common time signature and features various rhythmic patterns and dynamics.

Suite

Handwritten musical score for the second system. It consists of five staves. The top two staves are for piano accompaniment. The third staff is for a vocal line with the lyrics: "Se det ad dextera pa- tris". The fourth and fifth staves are for another vocal line with the lyrics: "Se det ad dextera pa- tris". The music is in a common time signature and features various rhythmic patterns and dynamics.

Suite

Handwritten musical score for the third system. It consists of five staves. The top two staves are for piano accompaniment. The third staff is for a vocal line with the lyrics: "num veniens est". The fourth and fifth staves are for another vocal line with the lyrics: "num veniens est". The music is in a common time signature and features various rhythmic patterns and dynamics.

20.8 V, 36 (H44)

Handwritten musical score for a piece titled "20.8 V, 36 (H44)". The score is written on ten staves. The first two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The last six staves are for a piano accompaniment (Right Hand and Left Hand). The piece is marked "prelude" and includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "mp". The score is handwritten and appears to be a study or working draft.

20.9 XXVI, 12 (H10)

Handwritten musical score for XXVI, 12 (H10). The score is written on four staves, with the first two staves grouped by a brace on the left and the last two staves grouped by a brace on the left. The music is in a 2/2 time signature and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the notes. The first staff has the lyrics "i un vir i un hie cu". The second staff has the lyrics "curu si de cu". The third staff has the lyrics "rex hie munda maji hie". The fourth staff has the lyrics "qui saluans est hie gra ti". The score includes various musical notations such as clefs, key signatures, and dynamic markings like "p" and "f".

20.10a-b

a) XVI, 5 (H4)

Handwritten musical score for a choral setting of Psalm 146:5. The score consists of ten staves. The top two staves are vocal parts with lyrics: "gloria gloria in excelsis deo". The bottom two staves are piano accompaniment. The music is written in a single system with various musical notations including notes, rests, and clefs.

b) XVI, 12^v (H4)

A handwritten musical score for a six-part setting of the Credo. The score is written on six staves, with the vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a basso continuo line. The lyrics are written below the vocal staves. The music is in a simple, homophonic style, typical of early modern church music. The lyrics are: "Credo in unum deum, patrem omnipotentem, factorem caelorum et terrae, visibilem, non tantum, sed etiam invisibilium, qui ex nihilo creavit universa, qui sedet a dextris patris, qui cum patre et spiritu sancto simul adoratur et conglorificatur, qui locutus est per prophetas, qui propter nos homines et propter nostram salutem descendit de caelo, qui incarnatus est et homo factus, qui crucifixus est propter nos homines et propter nos salutem, qui passus est, qui sepultus est, qui resurrexit tertia die, qui ascendit in caelum, qui sedet ad dexteram patris, qui iterum venturus est cum gloria, ut iudicet vivos et mortuos, cui regnum non erit finis, amen." The score is divided into four systems, each containing two staves. The lyrics are written in a cursive hand, and the musical notation is clear and legible.

20.11a-b

a) XXIV, 18 (H79)

Handwritten musical score for XXIV, 18 (H79). The score is written on ten staves, with the vocal line on the third staff. The music is in a 3/2 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written below the vocal line and include: "resurxit israel quoniam sumus ius ce pit", "resurxit israel quoniam sumus ius ce pit", and "reco-r-dat mi-se-re-cordia sua mi-se-re-cordia su-a re-co-r-dat". The score includes various musical notations such as clefs, time signatures, and dynamic markings.

b) XXIV, 15^v (H79)

1^o viol
2^o viol
1^o basse
2^o basse

et miser cor di a e - jus a pro geni e in pro ge ni e in men ti
bus si men ti bus e - um si men ti bus si men ti bus e - um

fate

20.12a-b

a) XV, 102^v (H515)

Handwritten musical score for XV, 102^v (H515). The score consists of two systems of four staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense with many accidentals and ornaments. The word "reprise" is written above the second and third staves of the first system. The second system continues the piece with similar notation and clefs.

b) XV, 103-103^v (H515)

Violin I
Violin II
Viola Bass
et Clarin

Verbum caro
pour les
prestres

20.13 IV, 131 (H403)

ct. David

The image shows a handwritten musical score for a piece titled "ct. David". It consists of two systems of music. The first system has two staves: a vocal line and a piano accompaniment line. The vocal line contains the lyrics "do te o do te o super te mi chare frater jo na" and ends with a large, dense scribble. The piano accompaniment line has a "2" written below it. The second system also has two staves. The vocal line contains the lyrics "Ha mi chare mi chare fra ter jo - na - tha" and ends with a "3" written above it. The piano accompaniment line has a "3" written above it. The music is written in a style that appears to be a sketch or a working draft, with some ink bleed-through and a key signature of one flat.

do te o do te o super te mi chare frater jo na

Ha mi chare mi chare fra ter jo - na - tha

Handwritten musical score for voice and guitar. The score consists of two systems of staves. The first system includes a vocal line and five guitar staves. The second system includes a vocal line and six guitar staves. The lyrics are in Latin and are written below the vocal line. The guitar staves contain both musical notation and tablature.

Lyrics:

na se dentes in te ni bis et umbræ mor tis et umbræ mor tis
na se dentes in te ni bis et umbræ mor tis et umbræ mor tis
na se dentes in te ni bis et umbræ mor tis et umbræ mor tis
na se dentes in te ni bis et umbræ mor tis et umbræ mor tis
na se dentes in te ni bis et umbræ mor tis et umbræ mor tis
veni veni et illumi na se dentes in te ni bis et umbræ mor tis
veni veni et illumi na se dentes in te ni bis et umbræ mor tis
veni veni et illumi na se dentes in te ni bis et umbræ mor tis
veni veni et illumi na se dentes in te ni bis et umbræ mor tis

tranquillo

Handwritten musical score for a piece in 3/2 time, featuring vocal lines and piano accompaniment. The score includes lyrics in Latin:

dum pia virgo proque et funde precor

crimi ne pro nostro

nobis ex parte me de laum in fir mis

20.16 VIII, 17^v (H431)

ff *ff* *ff*

ff *ff* *ff*

p

ego nihil sum in veritate luminis et ego tenebrae et ignis
 ego nihil sum in veritate luminis in veritate luminis et ego tenebrae et ignis
 ego nihil sum in veritate luminis et ego tenebrae et ignis

ra - - - ti a et tamen aperit mihi aperit mihi manus tuas et implet me
 ran - - - ti a et tamen aperit mihi manus tuas et implet
 ran - - - ti a et tamen aperit mihi manus tuas et implet me et implet

20.17 VI, 40^v (H191)

A *quie mittit e loquium su-um ter-ra veloci ter veloci*

B *quie mittit e mittit e loquium su-um ter-ra veloci*

ter veloci ter cur rit ser - - - mo ser

ter veloci ter veloci ter veloci ter cur rit ser - - -

- - - mo e ius veloci ter veloci ter veloci ter

- - - mo e ius veloci ter veloci ter veloci ter cur

ter cur rit ser - - - mo ser

- rit ser - - - mo ser

- - - mo e

De - re - delectisti mi gaudere - re delectisti mi exultare - re exultare - re jubilate -

20.19 X, 38^v (H6)

Violin I
Violin II
Viola
Cello
Bass

et resur- rexit ter- ti- a die
et re- sur- rexit ter- ti- a die se- cun- dum scrip- tu- ras

forte

et re- sur- rexit ter- ti- a die
et re- sur- rexit ter- ti- a die
et re- sur- rexit ter- ti- a die
et re- sur- rexit ter- ti- a die
et re- sur- rexit ter- ti- a die

forte

die se- cun- da scrip- tu- ras
die se- cun- da scrip- tu- ras
die se- cun- da scrip- tu- ras
die se- cun- da scrip- tu- ras
die se- cun- da scrip- tu- ras

20.20 XXVIII, 11^v-12 (H226)

Handwritten musical score for a piece titled "20.20 XXVIII, 11^v-12 (H226)". The score is written on ten staves. The top staff is a treble clef with a key signature of one flat and a 3/2 time signature. The second staff is a vocal line with lyrics: "Judicabit in nationibus imple - - bit ruinas imple - - bit in". The third staff is a bass line with lyrics: "Judicabit in nationibus imple - - bit ruinas imple - - bit in". The fourth staff is a treble clef with lyrics: "Judicabit in nationibus imple - - bit ruinas imple - - bit in". The fifth staff is a vocal line with lyrics: "ple - - bit ruinas imple - - bit in". The sixth staff is a bass line with lyrics: "ple - - bit ruinas imple - - bit in". The seventh staff is a treble clef with lyrics: "ple - - bit ruinas imple - - bit in". The eighth staff is a vocal line with lyrics: "ple - - bit ruinas imple - - bit in". The ninth staff is a bass line with lyrics: "ple - - bit ruinas imple - - bit in". The tenth staff is a treble clef with lyrics: "ple - - bit ruinas imple - - bit in". The score includes various musical notations such as notes, rests, and clefs.

vitte

- bit ru i - nas *conquassa* - bit *conquassa* - bit

- bit ru i - nas *conquassa* - bit *conquassa* - bit

- bit ru i - nas *conquassa* - bit *conquassa* - bit *capita*

capita in terra multo - nun *conquassa* - bit

capita in terra multo - nun *conquassa* - bit *conquassa* bit

in ter - ra multo - nun *conquassa* - bit

capita in terra in terra multo - nun in terra multo - nun *De Sorrente*

capita in terra in terra multo - nun in ter - ra multo - nun *Donec ponas*

capita in terra in terra multo - nun

my sop wife my trop lementem
qui agam quo me uerum. Surgam ergo. Surgam...

ergo ad patrem re-dico. et tu me ueris - ternem et pa-mi - kamem

mi-se - ran - ora. Com-mo-nus ex - ci - pi-as Surgam ergo

Surgam ergo ad patrem et ad pa-trem re-di - do

Ritardando *con sordina*

The image shows a handwritten musical score for a choir, likely a Requiem. The score is written on multiple staves, with lyrics in Latin. The tempo and performance instructions are *Ritardando* and *con sordina*. The lyrics are: *et in terra pax hominibus bonae voluntatis*. The score includes vocal parts and piano accompaniment, with various musical notations such as notes, rests, and dynamics.

vifsi mo xua vifsi mo ac fahu berri mo a mo ris tui uul ne re tms fige hms fi
 xua vifsi mo ac fahu berri mo a mo ris tui uul ne re tms fi
 ac fahu ber ri mo ac fahu berri mo a mo ris tui uul ne re dul cifsi me Je
 vifsi mo ac fahu ber ri mo a mo ris tui uul ne re
 ac fahu ber ri mo ac fahu berri mo a mo ris tui uul ne re
 ge dul cifsi me Je su me du las et vifera a nimae meae dul cifsi me
 ge me dul las et vifera dul cifsi me Je su me
 su dul cifsi me dul cifsi me Je su trans fi ge trans fi ge me dul las et
 trans fi ge trans fi ge hms fi ge me dul las trans fi ge hms fi
 ge me dul las trans fi ge trans fi ge dul cifsi me Je su me
 ge me dul las et vifera ani mae meae ac veravera se re na que et apo stoli ca sanc ti ffi
 ca dul cifsi me dul cifsi me vifera ani mae meae ac veravera se re na que et apo stoli ca sanc ti ffi
 vifera et vifera ani mae meae
 fi ge me dul las et vifera ani mae meae
 dul cifsi me dul cifsi me ani mae meae

machari ta re ut langu
 machari ta re ut langu
 vera una sero nape et apostoli ca sancti si machari ta re
 vera una sero nape et apostoli ca sancti si machari ta re
 at et li que fi at anima mea solo tempore amore et desi derio et desi derio tu - i
 at li - que fi at anima mea solo tempore amore et desi derio et desi derio tu - i
 re con am
 cupiat dis sol vi
 cupiat dis sol vi et effe re cum
 et de fi - ci at in a tri a tu a et de fi - ci at in a tri a tu a et effe
 piscat et de fi - ci at in a tri a tu a et de fi - ci at in a tri a tu a
 re con am piscat et de fi - ci at in a tri a tu a et de fi - ci at in a tri a tu a cupiat dis

et effe te cum cupiat dis solui cupiat dis solui et effe te — — — cum
cupiat dis solui et effe te cum cupiat dis solui et effe te — — — cum
teum cupiat dis solui et effe te — — — cum et effe te — — — cum cupiat dis
cupiat dis solui et effe teum cupiat dis solui et effe te cum cupiat dis
solui cupiat dis solui et effe te cum et effe te cum
et effe te — — — cum cupiat dis solui et effe te — — — cum
et effe te cum cupiat dis solui et effe te — — — cum
solui cupiat dis solui et effe et effe te — — — cum — — —
solui et effe te — — — cum et effe te cum et effe te — — — cum
cupiat dis solui et effe te cum et effe te — — — cum
da ut anima mea te sem — — — pure suriat pane angelorum hu
bente omnidulce — — — nam est in portum et omne et o m n i s electa mentis sua mi m

partes
icy
une grande
paufe

20.25 I, 11^v (H308)

Handwritten musical score for a vocal and instrumental piece. The score is written on five systems of staves. The first system includes a vocal line with lyrics "haec dies quam fecit dominus exultate in domino" and a piano accompaniment. The second system continues the vocal line with lyrics "haec dies quam fecit dominus exultate in domino" and the piano accompaniment. The third system continues the vocal line with lyrics "haec dies quam fecit dominus exultate in domino" and the piano accompaniment. The fourth system continues the vocal line with lyrics "haec dies quam fecit dominus exultate in domino" and the piano accompaniment. The fifth system continues the vocal line with lyrics "haec dies quam fecit dominus exultate in domino" and the piano accompaniment.

20.26 III, 7 (H24)

vir go ma ri a
vir go ma ri a
vir go ma ri a
vir go ma ri a

vir go ma ri a
vir go ma ri a
vir go ma ri a
vir go ma ri a

vir go ma ri a
vir go ma ri a
vir go ma ri a

20.27 XXIV, 11^v (H213)

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) with Latin lyrics. The score is written on five staves. The lyrics are: "a us to dia ma tu ti na us que ad noc tem a que ad noc tem speret". The music is in a common time signature (C) and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *trul* and *trud*. The lyrics are written below the notes, with some words split across lines.

Sancta trinitas unus Deus mi se re re no

Sancta trinitas mi se

mi se re re no bis Sancta trinitas mi se re re no

bis mi se re re no bis

re re no bis

bis mi se re re no bis

San - ta ma - ri - a

San - ta Ma - ri - a

San - ta Ma - ri - a

San - ta Ma - ri - a San - ta

San - ta ma - ri - a San - ta

San - ta Ma - ri - a San - ta

mf *mf* *mf*

20.30 X, 16^v (H130)

Handwritten musical score for five staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/2 time signature. The lyrics are written below the staves:

he i non faciat non faciat pupilla o - culi tu - i
- culi tu i non faciat pupilla - o - culi - tu - i
quia in

The score features various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations and a '98' at the bottom left of the page.

Chapter 21

21.1 III, 62^v (H168)

sion monte sanctu e - jus

21.2 II, 10 (H391)

domine deus deus pater me

21.3 XXI, 32 (H481a)

ut deson inquit tu des

21.4 I, 47 (H12)

hinc er go par ce par ce

hinc er go par ce

de us hinc er go par ce de us

de - us hinc er go par ce par ce de us par ce

de - us hinc er go par ce de us par ce de us par ce

hinc er go par ce de us hinc - er go par ce de us par ce

The musical score consists of six systems of staves. The first two systems are instrumental, likely for piano. The third system is the beginning of a vocal part, with lyrics 'hinc er go par ce par ce'. The fourth system continues the vocal part with lyrics 'hinc er go par ce'. The fifth system is a vocal part with lyrics 'de us hinc er go par ce de us'. The sixth system is a vocal part with lyrics 'de - us hinc er go par ce par ce de us par ce'. The seventh system is a vocal part with lyrics 'de - us hinc er go par ce de us par ce de us par ce'. The eighth system is a vocal part with lyrics 'hinc er go par ce de us hinc - er go par ce de us par ce'. The score includes various musical notations such as notes, rests, and dynamic markings.

21.5 IV, 101 (H401)

venite Venite: Bene dicite ve

nite e Rec, hi mei amici me i ve

21.6 XIV, 42 (H1)

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment. The lyrics are: *no num et exspecto resurrecti onem mortu o rum et uitam*. The word *no* is written above the first staff, and *no num* is written above the second staff. The word *et vi tam* is written above the third staff. The word *no num* is written above the fourth staff, and *et vi tam* is written above the fifth staff.

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment. The lyrics are: *ventu ri saeculi et vi tam ventu ri saeculi amen a men amen*. The word *isub* is written above the first staff. The word *amen* is written above the second staff. The word *amen* is written above the third staff. The word *amen* is written above the fourth staff. The word *amen* is written above the fifth staff.

21.7 IV, 134^v (H250)

De domi ne Rec salu ta nis hosti a et ac cen det in no bis ac

21.8 XVIII, 55^v (H327)

ria sa lu tem deo re vit anchix meriti Ma ni
ria sa lu te a re lit anchix meriti ma ni
anchix Era pec cati

21.9a-b

a) XX, 39^v (H409)

de les populi cantra se fi de les populi cantate cantra — — — — —
ra — — — — — se fi de les fi de les populi cantra — — — — —
tate cantate fi de les populi de les populi cantra — — — — — se
cantate cantate fi de les populi cantra — — — — —
— — — — —

— se cantica la ti ti ce
— se cantica la ti ti ce
cantica la ti ti ce et Thea
— se cantica la ti ti ce

b) transcription of bb.9-16

The image shows a musical score for five voices, arranged in five staves. The lyrics are in Latin and are distributed across the staves. The first staff has the lyrics "can - ta - - - te, can - ti - ca lae - ti - ti - ae." The second staff has "(ta) - - - te, can - ti - ca lae - ti - ti - ae." The third staff has "ta - - - te, can - ti - ca lae - ti - ti - ae." The fourth staff has "(ta) - - - te, can - ti - ca lae - ti - ti - ae." The fifth staff has "(ta) - - - te, can - ti - ca lae - ti - ti - ae." The music is written in a single system with five staves. The first staff is a vocal line with a melodic line and lyrics. The second staff is a vocal line with a melodic line and lyrics. The third staff is a vocal line with a melodic line and lyrics. The fourth staff is a vocal line with a melodic line and lyrics. The fifth staff is a vocal line with a melodic line and lyrics. The lyrics are: "can - ta - - - te, can - ti - ca lae - ti - ti - ae." for the first staff; "(ta) - - - te, can - ti - ca lae - ti - ti - ae." for the second staff; "ta - - - te, can - ti - ca lae - ti - ti - ae." for the third staff; "(ta) - - - te, can - ti - ca lae - ti - ti - ae." for the fourth staff; and "(ta) - - - te, can - ti - ca lae - ti - ti - ae." for the fifth staff. The music is written in a single system with five staves. The first staff is a vocal line with a melodic line and lyrics. The second staff is a vocal line with a melodic line and lyrics. The third staff is a vocal line with a melodic line and lyrics. The fourth staff is a vocal line with a melodic line and lyrics. The fifth staff is a vocal line with a melodic line and lyrics.

21.10 XVIII, 53 (H327)

corde et
corde et
corde et animo corde et animo christo canamus gloriam corde et
animo corde et animo christo canamus gloriam ca na -
animo corde et animo christo canamus gloriam ca na -
animo corde et animo christo canamus gloriam

seruus e am
seruus e am
seruus e am
seruus e am

se hic que[m]ella ante faciem prin[ci]p[is]
se hic que[m]ella ante faciem prin[ci]p[is]
se hic que[m]ella ante faciem prin[ci]p[is]
se hic que[m]ella ante faciem prin[ci]p[is]

pis manduca nit et bi bis ad man[sc]um e jus et ho[mo] fer[re]t nos fac[er]e
pis manduca nit et bi bis ad man[sc]um e jus et ho[mo] fer[re]t nos fac[er]e
pis manduca nit et bi bis ad man[sc]um e jus et ho[mo] fer[re]t nos fac[er]e
pis manduca nit et bi bis ad man[sc]um e jus et ho[mo] fer[re]t nos fac[er]e

et i[n] ca[n]dit ad cam bi bis i[n] m[ul]ta m[ul]ta ni mis
pauc[us] d[omi]n[us] ad cam bi bis i[n] m[ul]ta m[ul]ta ni mis
pauc[us] d[omi]n[us] ad cam bi bis i[n] m[ul]ta m[ul]ta ni mis
pauc[us] d[omi]n[us] ad cam bi bis i[n] m[ul]ta m[ul]ta ni mis

mius ac pos ² te ri us gabri elis al ore sumerit hui a

mius ac pos te ri us gabri elis al ore sumerit hui a

ve pecca torum mise re - re pecca torum

a ve pecca to rum, mise re re pecca torum

pecca to rum mise re re pecca to rum pecca

pecca torum mise re re ^{6 3} mise re re

21.13 XIV, 36 (H1)

Handwritten musical score for a hymn, featuring multiple staves with notes and Latin lyrics. The lyrics are: "Domine = fili unigenite iesu christe domine de". The score includes various musical notations such as notes, rests, and bar lines.

21.14 XX, 13 (H406)

ten tes offe ra mus ei cor da pura cor da munda et a more cae les ti ple
 ten tes - offe ra - mus ei - cor da munda et a mo - re cae les ti ple -
 ten tes offe ra mus ei cor da pura cor da munda et a more cae les ti ple
 na cor da munda et a more cae les ti ple - na
 na cor da pura cor da munda et a more cae les ti ple na
 na cor da pura cor da munda et a more cae les ti ple na

21.15 IV, 107 (H401)

1004

tenus omni . . . stupore et te . . . nus eius in saecula in saecula in saecula cantemus

tenus a . . . mi stupore et te . . . nus eius in saecula in saecula in saecula cantemus

tenus stupore et te . . . nus eius in saecula in saecula in saecula cantemus

laudemus et stupore et te . . . nus eius in saecula in saecula in saecula cantemus

21.16 XX, 21^v

a . . . meus cepit dextera tu

a . . . meus cepit dextera dextera tu a

a . . . meus cepit dextera tu dextera tu

a . . . meus cepit dextera tu dextera tu

21.17 XX, 28 (H408)

deh ci osus quam dulcis es quam suavis quam amantissimus quam dulcis osus quam dulcis
 deh ci osus quam dulcis es quam suavis quam amantissimus quam dulcis osus quam dulcis
 medix et bibi et bibi te et bibi te et passionis mee es te te memo

21.18 I, 46^v

ex fa mil — la iudi candus ho mo re us huius er

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with a treble clef and a 2/2 time signature. The second staff is another vocal line with a treble clef and a 2/2 time signature. The third staff is a vocal line with a treble clef and a 2/2 time signature, containing the lyrics: "De us no bis quonia misericordiam". The fourth staff is a vocal line with a treble clef and a 2/2 time signature, containing the lyrics: "De us no bis". The fifth staff is a basso continuo line with a bass clef and a 2/2 time signature, containing the lyrics: "De us no bis quonia misericordiam".

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with a treble clef and a 2/2 time signature. The second staff is another vocal line with a treble clef and a 2/2 time signature. The third staff is a vocal line with a treble clef and a 2/2 time signature, containing the lyrics: "Do mi nus". The fourth staff is a vocal line with a treble clef and a 2/2 time signature, containing the lyrics: "De us no bis quonia misericordiam". The fifth staff is a basso continuo line with a bass clef and a 2/2 time signature, containing the lyrics: "De us no bis quonia misericordiam".

21.20 IX, 46^v (H355)

Handwritten musical score for a choir, featuring Latin lyrics. The score is written on ten staves. The lyrics are: "quomodo quomodo feceramus in a bys lun", "quomodo feceramus pro bamus in a bys lun", "quomodo feceramus in aby - lun feceramus in a bys lun", "quomodo traheramus", "quomodo traheramus in pro fun dum", and "quomodo traheramus traheramus in profun dum". The score includes various musical notations such as clefs, time signatures, and dynamic markings like *acc. sul.* and *tr. ad. aff.*. The lyrics are written in Latin and are repeated across the staves.

21.21 XXI, 21 (H481)

Handwritten musical score for XXI, 21 (H481). The score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is also in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. There are some handwritten annotations above the bottom staff, including 'f', 's.6', 's.6', '7.6', and '4.3'.

21.22 XXI, 34

Handwritten musical score for XXI, 34. The score consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is also in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests.

21.23 XX, 58 (H189)

Israel speret israel in do-mi no speret Israel isra el in domi

no speret Israel Israel in domi no speret Israel speret israel in domi

israel israel in domi no speret israel speret israel - israel in domi

no in domi no

Lumen
sans
interra-
ption

21.24a-d

a) XVIII, 60^v (H328)

Lentement

cul pa absque omnes laudes omnes laudes et nullum respicis —

cul pa absque omnes laudes et nullum respicis

cul pa absque omnes laudes omnes laudes et nullum respicis

b) transcription of bb.6-8

la - vas et nul - lum res - pu - is.
et nul - lum res - pu - is.
la - va et nul - lum res - pu - is.

#

c) transcription of bb.6-8

The image shows a musical score transcription for measures 6-8. It consists of two systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has four staves: two treble clefs and two bass clefs. The lyrics are written below the vocal staves.

la - vas . et nul - lum res - pu - is.
 et nul - lum res - pu - is.
 la - vas et nul - lum res - pu - is.

#

d) transcription of bb.6-8

The musical score consists of two systems of three staves each. The top staff of each system is a vocal line in treble clef, the middle staff is a vocal line in treble clef, and the bottom staff is a basso continuo line in bass clef. The lyrics are: "la - vas et nul - lum res - pu - is." and "et nul - lum res - pu - is." The music is in a key with one sharp (F#) and a common time signature. The first system covers measures 6-8, and the second system covers measures 9-11. The score ends with a double bar line and a sharp symbol (#).

A page of handwritten musical notation from the Mulliner Book, folio 54 verso. The page features two systems of music. The first system consists of two staves: the upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat), and the lower staff is a lute tablature with a bass clef and a key signature of one flat. The second system also consists of two staves: the upper staff is a vocal line with a treble clef and a key signature of one flat, and the lower staff is a lute tablature with a bass clef and a key signature of one flat. The text "Iste confessor" is written in a large, decorative Gothic script across the first system, and "with the a meane" is written in a smaller Gothic script across the second system. The signature "fms ma/ter Reddford" is written in a cursive hand at the end of the first system. The notation includes various note values, rests, and lute tablature symbols.

21.26 I, 12^v (H16)

Handwritten musical score for three staves. The top system consists of three staves. The first staff has a treble clef and a common time signature. The second and third staves have bass clefs. The lyrics for the top system are "o rapro nobis de". The bottom system also consists of three staves. The first staff has a treble clef and a common time signature. The second and third staves have bass clefs. The lyrics for the bottom system are "nu o rapro nobis de nu alle" and "rapro nobis orapro nobis de nu alle". The music includes notes, rests, and bar lines.

21.27a-b

a) XIV, 5 (H150)

namque et nobis in cineribus fuge res
namque est nobis ante in cineribus fuge res ✠ *namque est nobis namque est*

namque est nobis ante in cineribus fuge res sursum *quia postquam sedentis qui in medio caelis*
nobis ante in cineribus fuge res sursum *quia postquam sedentis qui in medio caelis*

memorabis sursum *quia sursum* *quia postquam sedentis qui in medio caelis memorabis*
memorabis sursum *quia sursum* *quia postquam sedentis qui in medio caelis memorabis*

b) transcription of bb.17-24 and 29-35

bb.17-24

Voices
(text omitted)

Basse continue

♯4
2

6 ♭

♯5

10
9

8

6
♯5

10

♭9

6
♭

7

6

♯

bb.29-35

♯4
2

6 ♭

♯5

9
7

8
6

6
5

4

♭

3

21.28a-b

a) XIV, 10 (H151)

> 1. and

1. and intel lectus huius omnibus faci entibus e. uny

2. and intel lectus huius omnibus faci entibus e. uny

intel lectus huius omnibus faci entibus e. uny

b) transcription of bb.5-8

Voices
(Text omitted)

Basse continue

♭6 9 8
 7 6

21.29a-b XVIII, 60^v-61

a)

manuum manum tuā extende mor-talis-quisus panis lan

manus tu- lam ex tende mortu is quisus pa nis

manuum tu- am ex- tende mortu is quisus panis lan

- quent con firmis -

an- quent con firmis

- quent con firmis

b) transcription of bb.9-11

Voices and *basse de flûte*
(text omitted)

Basse continue

7
6

Detailed description: This musical score consists of three staves. The top two staves are grouped by a brace and labeled 'Voices and basse de flûte (text omitted)'. The top staff is in treble clef and contains a melodic line with a slur over the first two notes. The middle staff is in bass clef and contains a bass line with several notes. The bottom staff is also in bass clef and is labeled 'Basse continue'. It contains a single note with a fermata, followed by a measure with a flat sign and a note, and another measure with a fermata. Below the first measure of the Basse continue staff are the figures '7' and '6'.

21.30 *Carissimi, Bel tempo me se n'andò*

Voice
(text omitted)

Basso continuo

6 7 6 #

Detailed description: This musical score consists of two staves. The top staff is in treble clef and is labeled 'Voice (text omitted)'. It contains a melodic line with a slur over the first two notes. The bottom staff is in bass clef and is labeled 'Basso continuo'. It contains a bass line with several notes. Below the first measure of the Basso continuo staff is the figure '6'. Below the second measure is the figure '7'. Below the third measure is the figure '6'. Below the fourth measure is the figure '#'. There are also fermatas above the first and third measures of the Basso continuo staff.